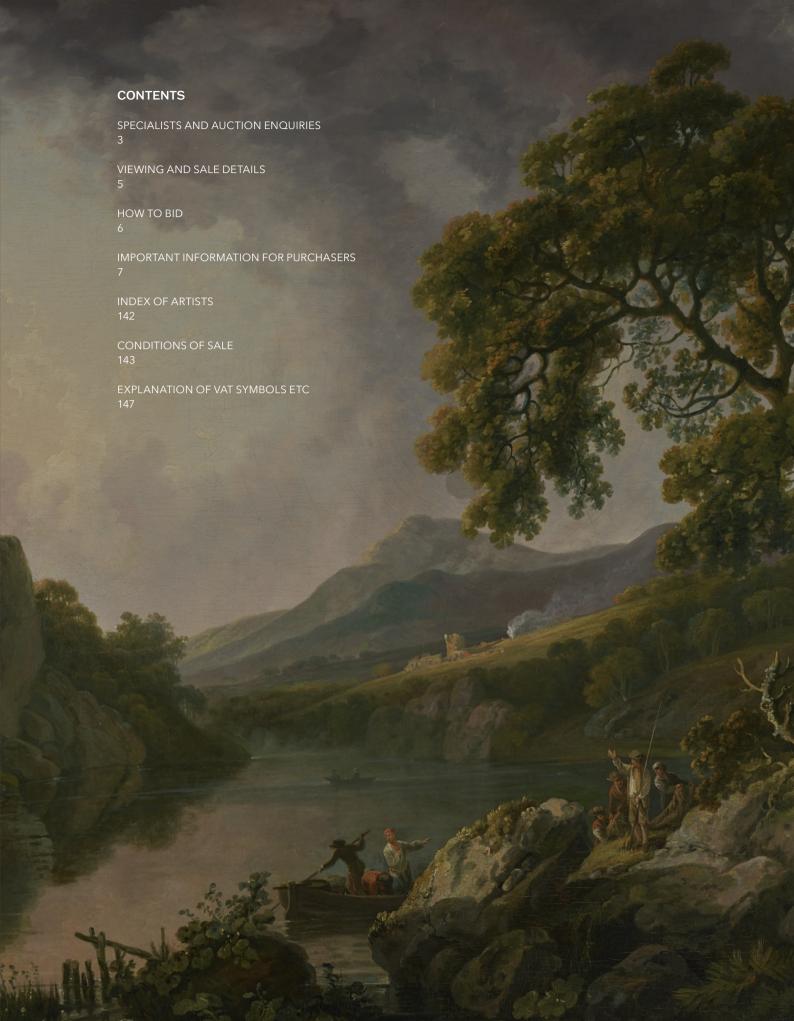




Front cover: Lot 40 Jack B. Yeats (detail)
Back cover: Lot 46 Sir John Lavery
Inside front: Lot 29 George Barret (detail)
Opposite: Lot 20 George Barret (detail)

Opposite: Lot 20 George Barret (detail)
Inside back: Lot 72 1916 Proclamation





Important Irish Art

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ACKNOWLEDGMENTS

We would like to acknowledge, with thanks, the assistance of Niall McMonagle, Roisin Kennedy, David Caron, Logan Morse, Dickon Hall, Aidan Dunne, Niamh Corcoran and Helena Carlyle in the preparation of this catalogue.

7.

ALL LOTS ARE BEING SOLD UNDER THE CONDITIONS OF SALE AS PRINTED IN THIS CATALOGUE AND ON DISPLAY ON OUR WEBSITE.



1 CHARLES BRADY HRHA (1926-1997)

Irish Landscape, Mayo

Oil on board, $27 \times 27.5 \text{cm} (10\% \times 10\%)$ Signed, inscribed with title and dated 1959 verso



€ 1,000 - 1,500



2 SEAN MCSWEENEY HRHA (1935-2018)

Shoreline Pools, Sligo

Oil on board, $25 \times 35 \text{cm} (10 \times 13\%)$ Signed and dated (19)'98

€ 2,000 - 3,000





3 BASIL BLACKSHAW HRHA RUA (1932-2016)

Harold's Cross Triptych

Charcoal and pencil, 20 x 21cm each ($7\frac{3}{4}$ x $8\frac{1}{4}$ ") One signed

Provenance: With Tom Caldwell Gallery.

€ 3,000 - 5,000



4 BASIL BLACKSHAW HRHA RUA (1932-2016)

No.12 Jimmy Harrison Cottage

Oil on board, $53 \times 59.5 \text{cm} (20\% \times 23\%'')$ Signed

Provenance: With The Bell Gallery, Belfast, label verso

€ 6,000 - 10,000





5 LOUIS LE BROCQUY HRHA (1916-2012)

EIGHT IRISH WRITERS (1981)
William Butler Yeats
John Millington Synge
James Joyce
Francis Stuart
Samuel Beckett
Thomas Kinsella
John Montague
Seamus Heaney

A set of eight, collotype lithographs on Rives paper, 32 x 27cm (12½ x 10½")
Printed by the Imprimerie Arte Adrien Maeght, Paris, Edition of 100, No. 40
Each signed and numbered;
together with original box portfolio containing individual texts, edited by Dr. Andrew Carpenter, with preface by Seamus Heaney (8)

Provenance: With Taylor Galleries, Dublin.

€ 5,000 - 8,000





6*

EDWARD MCGUIRE RHA

(1932-1986)

Michael Hartnett

Oil on canvas, 76 x 61cm (30" x 24") Signed

Provenance: Corcoran Gallery of Art, Washington, USA, label verso.

Exhibited: Irish Imagination, ROSC 1971, Hugh Lane Gallery, Dublin; Irish Imagination, Corcoran Gallery of Art, Washington, Oct 20 - Nov 19, 1972, catalogue no. 42.

€ 25,000 - 35,000

Edward McGuire, according to Brian Fallon, was not only 'the finest portrait painter of his generation' but 'possibly the finest portraitist since John Butler Yeats'. Born in Dublin in 1932, to affluent parents, McGuire was unwell as a boy. A heart murmur meant he was educated at home by a private tutor. Then, aged twelve he went to St Conleth's in Clyde Road and two years later he attended Downside School in Somerset run by the Benedictine order.

McGuire left school in 1950, visited Italy with his father, a business man and amateur artist, and on seeing Italian art first hand he was determined to become an artist. In 1951 McGuire studied in Rome where he took lessons from Pietro Annigoni, whose 1950 portrait of Queen Elizabeth II had been highly praised. He also spent time in Florence and Positano.

McGuire briefly joined his father's successful business but it was not for him and in 1954, McGuire, though he found institutions challenging, enrolled at the Slade where Lucian Freud was one of his teachers. The story goes that Freud told McGuire that he would be better and happier painting alone. McGuire returned to Dublin and then spent a year living simply, in a small cottage with no running water, on Aranmore, the largest of the Aran Islands.

That year, he collected sheep bones, skulls especially, and drew them and by doing so he understood and mastered bone structure. Back in Dublin he set up studio, first in the family home, and then on Leeson Street where he lived from 1959 to 1966. McGuire's studios were always obsessively neat and tidy; one such studio was, according to Brian Fallon, 'as unwelcoming as a dentist's surgery'.

Best known for his portraits of literary figures, including Patrick Kavanagh, Paul Durcan, Seamus Heaney, Anthony Cronin, John Montague, Francis Stuart and this one, from 1971, of Michael Hartnett. The Hartnett portrait was included in the Irish Imagination exhibition which was part of the 1971 Rosc Exhibition in Dublin and later travelled to America where an American buyer purchased it and where it has been ever since. This exceptional work, in private hands for fifty years, is now available again. For admirers of both McGuire and Hartnett, for discerning art collectors, here is a wonderful and unique opportunity.

This classic McGuire work shows a thirty-year-old Hartnett by which time Hartnett had published Poems 1958-1970, Secular Prayers, Anatomy of a Cliché, Thirteen Sonnets and Notes on My Contemporaries. Hartnett, born 1941 in Croom Co Limerick, was educated locally and at UCD. He worked for a while as curator of Joyce's tower at Sandycove, lived in Madrid and London, returned to Dublin where he worked at the international telephone exchange, as a house painter and as a lecturer in creative writing. He moved to Newcastle West in 1974 and died in 1999.

Seamus Heaney said of Hartnett that 'He followed his own impulse and never had his eye on any audience'. Small of stature and modest, McGuire does not have Hartnett fill or dominate the frame and yet Hartnett's deep intelligence is captured in his steady look. The formal collar and tie, the big overcoat lend him an appropriate gravitas and the window giving on to bird and foliage – ivy leaves and lapwing or plover - is a characteristic McGuire touch.

'Brushing slowly, with fastidious skill' is how John Montague described McGuire's technique. Every detail is attended to: the wooden window frame, the folds and texture of the coat, the veins on the ivy leaves, the shadows cast. It's recognisably Michael Hartnett but it captures so much more than a realistic image and like McGuire's finest portraits, and this is one of them, it contains what Brian Fallon calls 'their silence and strangeness, nearness and remoteness'

Signed, lower right, Edward McGuire 1971, this portrait was not commissioned. Significantly, McGuire chose to paint Hartnett whom he had sat with many times in Dublin pubs and whose poetry he admired. Hartnett, who had never sat for an artist before, wrote in 1987, a year after McGuire's death [in Irish Arts Review, vol. 4, no. 4, Winter 1987] that he thinks that there were five sittings in McGuire's studio, that McGuire worked from life and photographs, that they spoke about Andrew Wyeth and Francis Bacon and poetry, and that 'he had caught me, bitterness, warts and all, on canvas'.

Niall MacMonagle April 2022



7* EDWARD MCGUIRE RHA (1932-1986)

Michael Longley

Oil on board, 40.5×30.5 ($16'' \times 12''$) Signed with initials; signed, inscribed and dated 1983 verso

Provenance: Taylor Galleries Label verso

€ 6,000 - 10,000

Painted in 1983, this is forty-four-year old poet Michael Longley and, unusually, for an Edward McGuire portrait, the focus in entirely on the figure. McGuire almost always included a background that featured windows, doors, shelves, foliage, birds but the background in this instance is a muted abstract mixture of brown and grey and blue. Longley's brown shirt and trousers and dark navy-blue jacket suggest a sombre tone. A neatly-combed and bearded Longley looks over the viewer's left shoulder with an expression that is both calm and serious.

This portrait of a contemplative, relaxed but alert poet was greatly appreciated by the sitter and in a letter written on Christmas Day, 1990, Longley wrote to Sally McGuire, McGuire's widow, to say how he appreciates 'more and more that I am one of his subjects' adding that McGuire was 'a superb painter and interpreter of human personality: a great man'.

He also noted that 'Eddie painted my eyes blue instead of brown! And in a couple of boozy phone calls refused to admit the mistake - though, sober, he promised to rectify the error. Now, I wouldn't want the picture any other way - the only portrait is one in which I have blue eyes!'

Longley in a poem called 'Sitting for Eddie in memory of Edward McGuire' tells us that he had suggested 'a spray of beech leaves' or 'a frieze of birds' or 'a single carline-thistle' for background but none of them made it into the painting. During the sittings Longley listened to jazz and watched 'in an enormous magnifying/ Glass our eyes out of all proportion': an artist looking at a poet; a poet looking at an artist. That McGuire got the eye colour wrong, and never changed it, is intriquing.

Niall MacMonagle April 2022



8 COLIN DAVIDSON PPRUA

(B.1968)

What Isn't Said (Portrait of Roddy Doyle)

Oil on linen, 127 x 117cm (50 x 46") Signed

Exhibited: Dublin, Royal Hibernian Academy, 2011 Annual Exhibition

€ 15,000 - 20,000

A household name isn't always that. But Roddy Doyle's name is known in every household in Ireland and in many households elsewhere. Educated at a National School in Raheny, at St Fintan's Christian Brothers school in Sutton and then at UCD, Doyle taught English and Geography in Kilbarrack 1979-1993. Kilbarrack became the Barrytown in his fiction. His first novel The Commitments, published 1989, was filmed in 1991.

Known for his books for adults and children, the film adaptations, his plays, his television dramas, his street cred and his commitment to young aspiring writers through Fighting Words, Doyle's work has changed the map of Irish literature. It introduced readers to a working-class who face hassles and challenges with resilience and an earthy humour, a working class never oppressed by the Catholic Church. For Doyle, a self-professed atheist, priests do not get a look in.

When Colin Davidson's commissioned portrait of Angela Merkel made the cover of Time magazine in December 2015 it was viewed by millions. That Merkel portrait was based on photographs and it was the first time he painted a portrait without a live sitting. But Roddy Doyle sat for him as did Queen Elizabeth II, President Michael D Higgins, Jennifer Johnston, Seamus Heaney, Ed Sheeran, Jamie Doran, Christy Moore, Michael Longley and Brian Friel.

This portrait of Roddy Doyle, dated 2011, was painted when Colin Davidson was forty-three. The writer was fifty-three. By then, Doyle was firmly established in the literary world. In 1993, Paddy Clarke Ha Ha Ha won the prestigious Booker Prize and when Doyle was appointed a Royal Society of Literature Fellow, his significance was acknowledged and assured.

Davidson, born Belfast 1968, says 'I am constantly drawn back to the human form, and more broadly "humanity" in all my work' and Doyle's humanity shines through here. Doyle is a quiet, relaxed presence. He is a writer at ease

with himself and his audience. The casual open-necked, red-and-black checked shirt, the dark t-shirt beneath suggest nothing self-important or formal about this sitter.

Has anyone ever seen Roddy Doyle in a collar and tie? Doyle is no attention seeker. He himself says 'I'm not recognised that much. I'm just a bald man in glasses and there's a rash of them in Dublin.' But this bald man in glasses with a steady, friendly gaze, has an original and lively imagination.

The viewer returns again and again to Doyle's eyes. He looks away to our right, he looks through steel-rimmed glasses, the frames and the reflections are brilliantly accurate but the skin tones and textures reveal Davidson's expert handling of paint.

In his portraits, painterliness is always evident. Davidson captures the thinking, imagining presence of his sitter in a brilliant likeness but fluent brushwork means it's more interesting than a hard-edged, photographic-realistic portrait. That blurred ear merges with the plain background, the red in the shirt melts into the abstract backdrop, the softness in the wrinkled high forehead and the rounded head contrast with the more defined and effectively-lit face. Roddy Doyle, with an open, friendly look, is a man you'd be happy to have a drink with. Above all else, Doyle's intelligence shines through.

This is a large portrait. His head is big but anyone who knows anything about Roddy Doyle, the man and his work, knows that he is never big-headed. In his studio Davidson says that he always leaves the sitter choose whether to remain silent or speak during a sitting. Colin Davidson's title What Isn't Said reminds us that Roddy Doyle is a wordsmith. Doyle's medium is language but Davidson working in what Virginia Woolf calls 'the silent kingdom of paint' suggests, in that chosen title, that things remain unspoken, that Roddy Doyle has more to say.

Niall MacMonagle





9 PATRICK HENNESSY RHA (1915-1980)

Old Man on the Street

Oil on canvas, 59.5 x 44.5cm (23½ x 17½")

€ 3,000 - 5,000





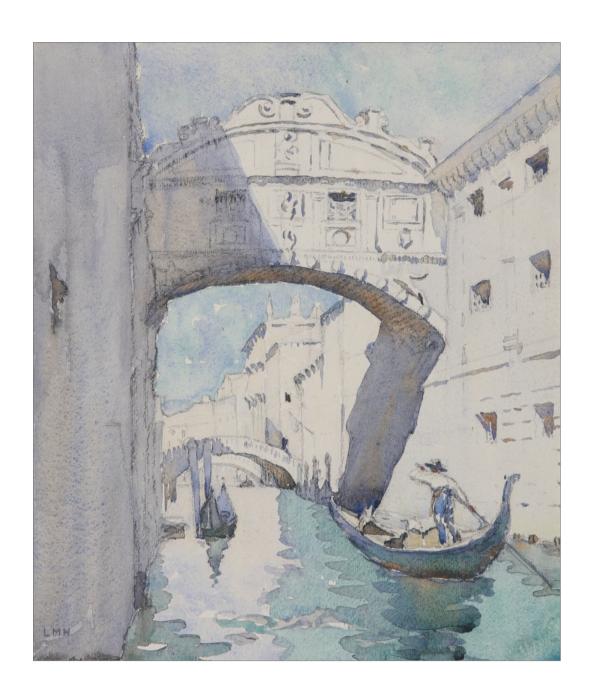
10 PATRICK HENNESSY RHA (1915-1980)

Still Life Flowers with Classical Bust

Oil on canvas, 70 x 66.5cm (27½ x 26¼")

€ 4,000 - 6,000





11* LETITIA MARION HAMILTON RHA (1878 - 1964)

Bridge of Sighs, Venice

Watercolour, 35 x 29.5cm (13 $\frac{3}{4}$ x 11 $\frac{11}{2}$ ") Signed with initials

€ 3,000 - 5,000





12 NORAH MCGUINNESS HRHA (1901-1980)

Country Landscape

Indian ink and Watercolour, 41 x 55cm (16¼ x 21¾'') Signed and dated 1946

€ 4,000 - 6,000



13 BASIL BRADLEY

(1842-1904)

Irish Cabin Interior Showing a Man and Girl Making Súgán Rope

Oil on canvas laid down on panel 34.5 x 44.5cm (13½ x 17½") Signed

€ 3,000 - 5,000

Straw was one of the most important organic materials in the economy of Irish rural life, and was used in fields as various – and vital – as clothing, building and agriculture. It also accrued religious, ritual and magical significance as well as developing rich linguistic associations. Straw was used for the fabrication of St Brigid's crosses, for mummers' costumes, fishing nets, toys and, as is shown here, rope – in Irish súgán or súgán cotháin.

Basil Bradley portrays the weaving process as a collaborative effort between different generations of the family with the household's two dogs noticeably indifferent to the task at hand. The artist's 'meticulous observation' of detail has been noted and here the furniture, interior setting and costume are rendered accurately giving the painting great documentary value (Claudia Kinmonth, *Irish Rural Interiors in Art* (2006) p. 88).

The work is closely comparable, especially in its earth-based colour scheme, to Bradley's, *Irish Cabin, Spinning* and, as is in that work, the 'women's red petticoats', which provide the one chromatic highlight, 'suggest that the home is a western one' (ibid.).

In addition to its harmoniously controlled palette, there is a subtle deployment of light effects to evoke presence. Clearly, two sources of illumination are in play. The light from the window which silhouettes the standing girl's profile is the most obvious. But there is also a secondary source from which light floods the left foreground of the image, bathing the seated man in its rays. This can only be from the cabin's door and it is easy to imagine that this is the spot where Bradley has set up his easel. This makes him simultaneously a, literally, liminal presence – but also, rather suggestively, a witness as to the scene's verisimilitude – standing very close by, just on the other side of the picture plane.

Also enhancing the veracity of the scene is the way in which Bradley crops into the body of the bare-footed girl at the right-hand edge, rather than composing the scene into a balanced, classically-conceived composition. This is a technique more associated with the advanced Parisian modernity of Degas, than the stylistically retardataire tradition within which most painters of Irish rural life worked.

While Bradley is careful to depict very scrupulously what he saw before him when visiting this particular cabin, his analytical viewpoint is not merely ethnographic, or at the expense of human interest. Instead, the image is both an endearing depiction of familial life and shared endeavour and an unmediated testament to the hardness of existence in the rural communities of the West of Ireland.

Born in England, and excelling from an early date as an animal painter, Bradley was a careful recorder of the Irish landscape (for example in his *View Of The Nine Pins, Connemara,* 1873) and sympathetic chronicler of rural life (in for instance his *Interior of an Irish Cabin in Connemara,* 1879). Bradley exhibited with the Old Watercolour Society and, between 1873-99, with the Royal Academy. His Irish work is rare but examples of his art can be found in leading museum collections internationally including the Victoria and Albert Museum, London, Manchester Art Gallery and the Art Gallery of New South Wales, Sydney.







14 EDWIN HAYES RHA RI ROI(1819-1904)

Shipping off the Coast

Oil on board, 17 x 27.5cm (6¾ x 10¾'') Signed

€ 4,000 - 6,000







15 WILLIAM ASHFORD PPRHA

(1746 - 1824)

Two Views of Dublin Bay, Looking North and South

A pair, Oil on canvas, 73 x 136cm (28\% x 53\%")

Provenance: Commissioned by Thomas Dawson, 1st Baron Dartrey (1725 - 1813) and painted 1774-75; Sold, Christie's, Pall Mall, London, on Wednesday, March 6, 1776, as William Ashford 'Two Views of the Bay of Dublin'; Having lost the correct attribution, which has only recently been recovered, they were sold anonymously at Christie's, 23 July 1887, lots 124 and 126 as 'Monamy' [Peter Monamy 1681 - 1749], A Coast Scene with Shipping and (A Coast Scene with Boats) (this indicated by a Christie's stencil).

The pictures have been in private ownership since the 1887 sale.

An extensive separate catalogue accompanies this lot.

€ 500,000 - 700,000







16 JOSEPH WILLIAM CAREY RUA (1859-1937)

Mountains of Mourne

Watercolour, 16.5 x 33.5cm (6½ x 13¼") Signed, inscribed and dated 1928

€ 200 - 400



17 JOSEPH WILLIAM CAREY RUA (1859 - 1937)

Hercules Street, in Retrospect, 1870

Watercolour, 21.5 x 28.5cm (8% x 11%") Signed and titled verso

€ 400 - 600

18 WILLIAM PERCY FRENCH (1854 - 1920)

Bogland with Mountains

Watercolour, 16 x 27cm (6 $\frac{1}{4}$ x 10 $\frac{1}{2}$ ") Signed and dated 1918

€ 1,500 - 2,500



19 WILLIAM PERCY FRENCH (1854 - 1920)

Bogland with Yellow Flowers

Watercolour, 17 x 25cm (61/4 x 93/4") Signed and dated 1917

€ 2,000 - 3,000



20 GEORGE BARRET

(C. 1732-1784)

Sun Rising: An Extensive Wooded Landscape with Fishermen

Oil on canvas 101.6 x 126 cm (40 x 491/2")

Engraved: by Robert Laurie (Fig 2), published by Robert Sayer and John Bennet, No 53 Fleet Street, London, 10 July 1774

LITERATURE: Taking Stock, Acquisitions, 2000-2010, Exhibition Catalogue, National Gallery of Ireland (Dublin, 2009) p. 13: 'a smaller but equally high-quality version of this picture recently appeared on the London art market'.

€ 100,000 - 150,000

Fig 2 Robert Laurie after George Barret (c. 1732-1784), Sun Rising, published by Robert Sayer and John Bennet, No 53 Fleet Street, London, 10 July 1774 Courtesy of the British Museum

One of the most compellingly dramatic paintings by George Barret, and a masterpiece of eighteenth-century Irish art, this landscape has recently been identified as a painting entitled in the artist's lifetime *Sun Rising*. Here, in a work directly inspired by the beauties of the Wicklow landscape, Barret offers a magically rendered account of the moment when, at dawn, the sun emerges anew

Since the builders of Newgrange, sunrise has acquired associations with myth and religion and become richly freighted with symbolic charge - hope for renewal, rebirth or even resurrection. While playing with these multiple and complex resonances, Barret also evokes with great bravura of technique the sheer wonder that dawn presents and offers us a masterly rendering on canvas of the elemental beauty of nature.

The painting relates directly to a somewhat larger work in the National Gallery of Ireland, (Christie's 12/5/2005, £512,000, approx. €615,000) (fig. 1).

That the present work is the prototype of the composition and the NGI picture a later reworking, seems apparent from the presence here of distinct pentimenti – signs of where the artist has changed his mind while working on the canvas – and also the evidence of an engraving by Robert Laurie made in 1774 some years after the work was painted (fig 2). This shows two figures in the boat in the foreground (as here), rather than single figure as in the National Gallery of Ireland painting, clearly indicating from which work it was taken. The larger NGI painting, painted on an anomalously sized canvas, is likely to have



been a commission to rework this successful composition for a specific location.

The print is titled *Sun-Rising*, and presumably was so christened with Barret's blessing as he must have made his composition available to the printmaker to copy, or encouraged its purchaser to lend it. Indeed the engraving is a great rarity as its seems to be the only print commissioned after one of his Irish, or Irish-inspired, paintings, suggesting that it was a landscape with which Barret was particularly pleased and proud.

'[Barret] presents you with such a glorious assemblage, as I have sometimes seen among high mountains ... while the early beams of the sun sport themselves'. Edmund Burke





Barret, born in Dublin's Liberties, rose to be one of the most successful landscape painters in eighteenth-century London, and a founding member of the Royal Academy. Here by looking at nature afresh he moves beyond the classical tradition of followers of Claude like Richard Wilson and shows himself a proto-Romantic and, indeed, an important precursor of Turner. This is most apparent in the swirling vortex of light almost entirely surrounded by cloud, a compositional device (with pronounced symbolic charge) that Turner in his late period – many decades later – would take further. Here Barret stands as a pioneer of European landscape art.

This aspect of Barret's practice was astutely commented on by his friend Edmund Burke. Burke writes how the artist: 'presents you with such a glorious assemblage, as I have sometimes seen among high mountains rising into unusual agreeable appearances while the early beams of the sun sport themselves ... through the vast arcades and sometimes glances on a great lake whose ascending vapours spread themselves like a veil over the distance'. Burke could have been specifically thinking of the present work in which 'the early beams of the sun' are individually visible.

Writing of the National Gallery of Ireland replica Brendan Rooney notes how it is a 'profoundly atmospheric painting, the apparent serenity of the river and relaxed activity of the figures upon it are countered by a sunburst that breaks though the trees to the left and the huge, ominous arc of cloud that glowers over the scene'.

As Dr Rooney notes, the composition 'owes a considerable debt to the artist's experience working in the Dargle Valley', in county Wicklow. Until recent research made the obvious link with the NGI work, and, indeed, the engraving, the present picture was described quite inaccurately as a Welsh view, 'Llanberis and Dolbadarn Castle'. It is unclear if a specific location in Wicklow is intended. Perhaps most likely it is based on sketches made in the Dargle Valley worked into a pleasing but not topographically accurate whole.

Described by one contemporary visitor as 'most exceedingly romantic and beautiful', the scenery of the Dargle which inspired Barret here was instrumental in the swift rise of the Dublin School of Irish landscape painting, pioneered by Barret in the 1750s and '60s. Under the patronage of Viscount Powerscourt, and the inspiration of Edmund Burke, Barret painted repeatedly in the area. The Dargle scenery continued to inspire Barret and his first two exhibits in the Society of Artists in London in 1764 were of the Powerscourt Waterfall and the Dargle River. Dr Rooney suggests this juncture in Barret's career as the date of the present composition, when the young Irish artist, recently arrived in London, was still inspired by the Wicklow scenery with which he had recently so fruitfully engaged. Equally, it is possible that this is one of the paintings that Barret brought with him from Dublin to London.

We thank Logan Morse for her assistance in preparing this catalogue entry.



21 LT. NICHOLAS CONDY

(1793-1857)

Interior of an Irish Inn at Ballyboyleboo

Oil on canvas, 47.5 x 64cm (18¾ x 25") Signed

€ 5,000 - 7,000

Exhibited: London, Royal Academy, 1843 No. 415

Exhibited at the Royal Academy in 1843, Condy's recently rediscovered depiction of an Antrim interior populated by twenty very different individuals and with a rich variety of objects on display is an invaluable portrayal of Ulster country life in the middle of the nineteenth century. Although he described the picture as Interior of an Irish Cottage at Ballyboyleboo, what is shown is an inn, tavern or shebeen, making it a rare early depiction of an Irish public house. In contrast, however, to the small body of work showing Irish pubs by artists such as Charles Henry Cook, Erskine Nicol and Nathaniel Grogan, which invariably feature the Catholic Irish peasantry in stereotyped attitudes often verging on the caricature - here the clientele seems distinctly more mixed in terms of class and confession with a noticeably military flavour. The primary interaction in the painting is between the doubly amputated figure standing on the right in smart but sober attire and the seated black man at left who has suffered the loss of just one foot and who leans back in his chair as he raises a toast. This is an extraordinarily rare image of racial equality in an Irish genre scene of this date. Where black figures appear at all in Irish painting of the period it is invariably as marginal, often servile, subsidiary figures as, for example, in Erskine Nicol's The 16th, 17th (St Patrick's Day), and 18th March (National Gallery of Ireland).

It seems likely that equality - or at least the superficial appearance of equality - has been gained through shared endeavour on the battlefield, and that the seated black man is a veteran toasting his former commanding officer. Certainly the deportment and dress of the man standing, very comfortably it must be said, on his double prosthetic limbs, suggests his elevated social position. The gathering includes both army and naval elements. An advertising bill on the right seeks able seamen, while the format of Condy's signature, 'Lt. Condy bf 43rd regt' reminds us that he had begun his career as an army officer, serving in the Peninsular War, and retiring on half-pay at Christmas 1818. Continuing the military theme, a bust of the Duke



of Wellington looks down from a shelf at upper left in the somewhat indecorous company of candlestick and brass kettle (and with a canoodling couple directly beneath his gaze). Prints of naval victories adorn the walls while to the side of the chimney hangs a toleware candle box and pair of bellows. A drunken sailor has passed out under the table his clay pipe and glass lying smashed in front of him while a serving woman brings more refreshments to those at table – a punch bowl, small glasses for toasting and pipes. Music is provided by a fiddler in the background.

Claudia Kinmonth notes that Condy's Ulster subjects 'convey a real sense of how poor people's homes in Antrim may well have been in the 1840s' (Claudia Kinmonth, Irish Rural Interiors in Art (2006) p. 94). However, he also mixes Irish and English elements within his work, sometimes reusing still-life motifs or even whole figurative groups with which he was pleased. On the shelf to the left, the silver-plated vessel with a pouring spout and a handle on the side was used for serving hot chocolate, a delicacy unlikely to be widely available in Irish pubs of the 1840s, and indeed it, and other elements of the composition, appear again in Estate Workers in a Kitchen Interior (Mount Edgcumbe House). Similarly, a small work in the Royal Albert Memorial Museum and Art Gallery, Exeter, repeats almost verbatim the seated man shown here smoking a pipe. This is clearly a reduction from the present work, rather than the other way round, as the man's motivation for turning round and looking upwards is lost when the figure is shown in isolation and removed from its context.

Condy's composition is artfully created and rather than the mere 'slice-of-life' recording of an interior and the objects within it, he offers knowing and witty allusions to the art of the past and also perhaps to that of his contemporaries. He relishes the chance to paint textures as different as scaly fish, metal, glass and ceramics and to record the differing way that light falls on each. The beautifully painted still-life in the lower right corner consisting



The beautifully painted still-life in the lower right corner consisting of earthenware jug, crutch and broom resting on a barrel offers a deliberate reference to the art of David Teniers who time and again places a similar grouping of objects with a prominent diagonal formed by a brush or similar object to lead the eye into the composition. Similarly the still-life of fish may reference Teniers's 'well-kept kitchen' compositions ('de welvoorziene keuken'). The quotation of Teniers would have been recognised widely, as the seventeenth-century Flemish artist was synonymous with 'low-life' genre scenes such as this and his work was avidly collected and frequently engraved.

Even more fundamental as a source of inspiration, however, was the phenomenally successful career of David Wilkie who applied the compositional dynamics of Teniers to modern-life subjects. Like Wilkie, Condy here deliberately echoes Teniers earthy 'old master tonalities' and shows a similar 'delight in details and in rough irregular surfaces' (David Solkin, Painting out of the Ordinary, Yale University Press, 2008, p. 12). Wilkie had also introduced a black soldier into his famous Chelsea Pensioners (Apsley House).

Unlike Cushendall, the subject of another Ulster work by the artist, there is no townland in Antrim called Ballyboyleboo. It seems to be an Anglicization - exaggerating the Irishness of the name - of Ballyboley. In the rich account of life in Ulster of a couple of decades earlier written by John Gamble (published as Society and Manners in Early Nineteenth-Century Ireland, edited by Brendán Mac Suibhne, Dublin, 2011, p. 280, n. 4), Gamble records how he stopped 'at a lone public house between Larne and Ballymena' and enjoyed a session in which tall stories were narrated. Mac Suibhne suggests that this may be 'the premises now called the Ballyboley Inn'. An earlier building on this site may also be the setting for Condy's work, though an older inn only a few miles distant at The Battery, Glenwherry, is also a possible candidate.



22 ANDREW NICHOLL RHA

(1804-1886)

A View of Clifden, Connemara and The Twelve

Pins

Watercolour, 50 x 70cm (19% x 27%") Signed

Provenance: Sale, Sotheby's, London 1996, where purchased by current owner.

€ 1,500 - 2,500



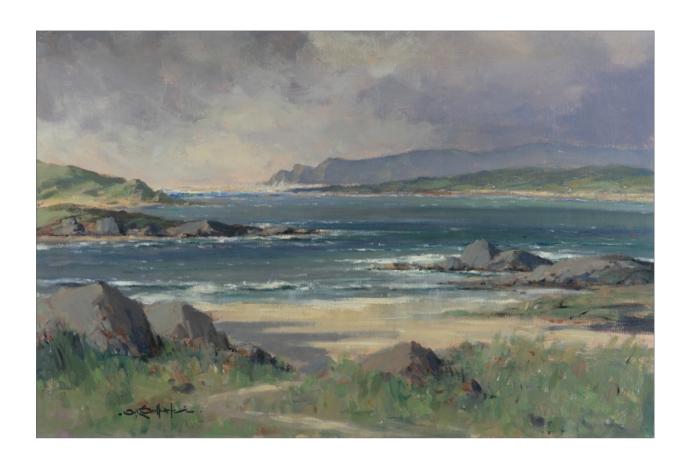
23 FRANK MCKELVEY RHA RUA (1895 - 1974)

Donegal Landscape

Oil on board, $30 \times 42 \text{cm} (11\frac{3}{4} \times 16\frac{1}{2})$ Signed

€ 2,500 - 3,500





24 GEORGE GILLESPIE RUA(1924 - 1995)

Estuary at Gortahork, Co. Donegal

Oil on canvas, 51 x 76cm (20 x 29%") Signed

Provenance: With Apollo Gallery, Dublin, stamped verso

€ 2,000 - 3,000





25 CECIL MAGUIRE RHA RUA (1930 - 2020)

Lazy Bed's Near Mannin Strand, Connemara

Oil on board, 51x 61cm (20 x 24") Signed; also signed and inscribed verso

€ 4,000 - 6,000



26 DANIEL O'NEILL(1920-1974)

Sunday

Oil on board, 43.5 x 58.8cm (17 x 23") Signed; inscribed verso

Provenance: With The Eakin Gallery, Belfast, where acquired by the present owner.

€ 15,000 - 25,000



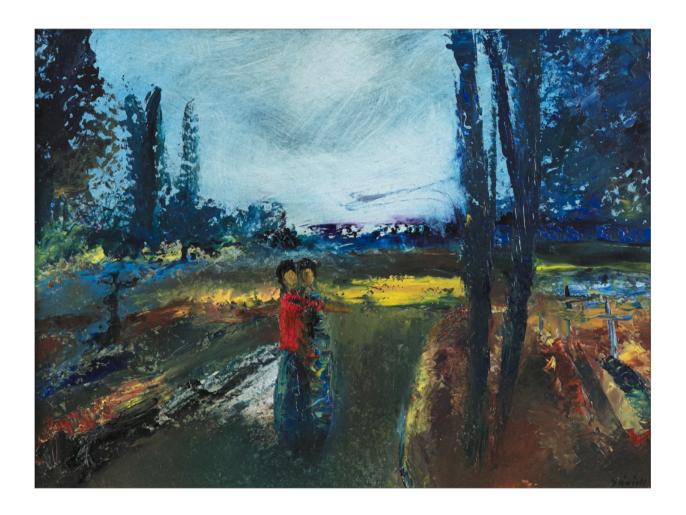
Daniel O'Neill, the son of an electrician, was born in Belfast and was largely self-taught despite having the opportunity, albeit a brief one, to attend Belfast College of Art. His early career as an artist was dominated by the onset of the Second World War and it was only in the later 1940s that O'Neill had the opportunity to travel to the Continent where he came across the work of the Fauvists and Expressionists who made a lasting impression on him.

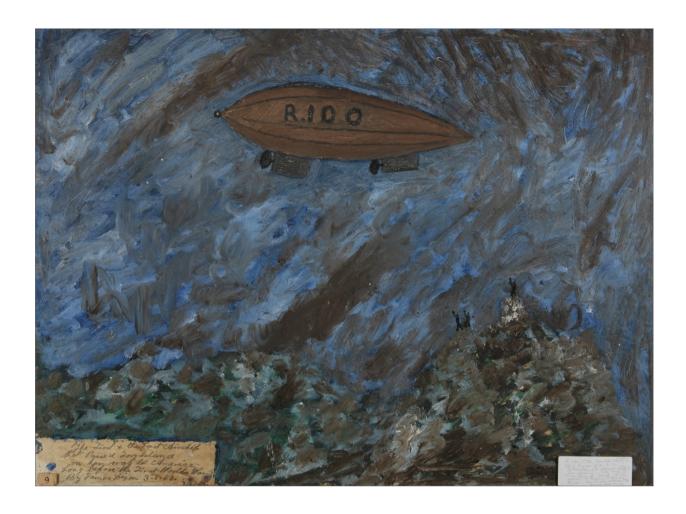
Daniel O'Neill's paintings often contain a degree of enigma. It is for his figures in landscapes that perhaps he is best known, and it is the relationship between these two elements that evokes the unanswerable curiosity of the viewer. Sunday, a vividly colourful landscape that has as the centre of it's composition two figures making their way across the picture plane, towards some trees and a graveyard beyond. O'Neill returned many times to female subjects within west of Ireland landscapes, using a stylised and idiosyncratic format, and often placing them within deserted open spaces, or as in this instance two brightly dressed women perhaps heading to mass or indeed to visit the graves of their forebears. While it is not typical of the artist to use such an array of bright colours, the palette chosen is made up of a striking variety of tones.

O'Neill uses thick impastoed brushstrokes to capture the luscious vegetation, rendered in vivid yellows, greens, russets and purple tones. The application of quick upright strokes creates a sense of movement in the image, we can imagine the trees and gorse bushes swaying in the wind. Brian Fallon remarked of Daniel O'Neill, 'he is an excellent Landscapist. But in the Yeatsian way - there is more imagination than topography' and concluded that O'Neill's best works 'are charged with that mysterious and unquantifiable quality which gives Art its purpose.'

John Hewitt, writing on the subject of O'Neill's impasto techniques, noted 'the work has both a sensory as well as a sensual quality'. Commenting further he remarked, 'through his poetry, he handles the great commonplace of being; birth, death, love, belief, wonder'.

An exhibition, *Daniel O'Neill: Romanticism and Friendships* is currently running at Farmleigh Gallery, Phoenix Park, Dublin and finishes on June 6th.





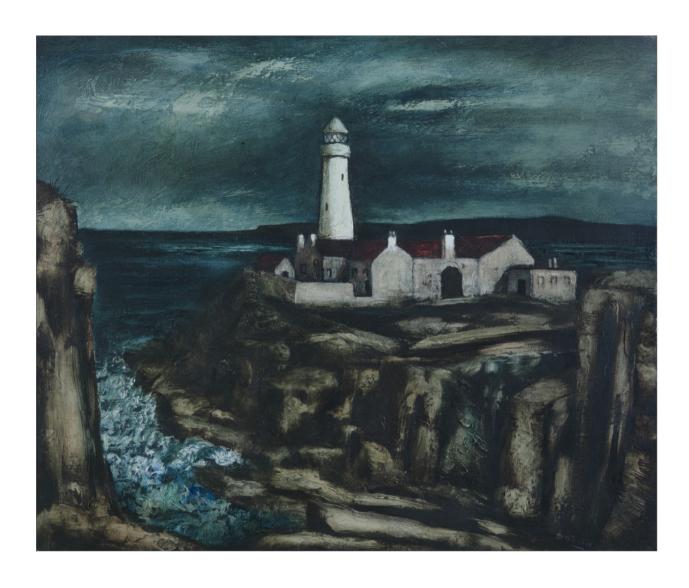
27 JAMES DIXON

(1887-1970)

The First and Last Airship to Pass Tory Island on Her Way to America Long Before the First World War

Oil on paper, 55.5×75 cm ($21\% \times 29\%$ ") Signed, inscribed with legend and dated 3.8.63

€ 2,000 - 4,000



28 DANIEL O'NEILL(1920-1974)

The Lighthouse

Oil on canvas, $50 \times 60 \text{cm} (20 \times 24")$ Signed

Provenance: With Victor Waddington Galleries, Dublin, label verso.

The view is of Fanad Lighthouse on the Fanad Peninsula in north Co. Donegal, a location where the artist is known to have worked.

€ 4,000 - 6,000



29 GERARD DILLON

(1916-1971)

Across from Inishlacken (c.1951)

Oil on board, 51 x 61cm (20 x 24") Signed

PROVENANCE: Victor Waddington, from whom acquired by Sir Alfred Chester Beatty; sale, Hilditch & Co., Malmesbury, Wiltshire, 13 February 1991, lot 179; private collection; with The Eakin Gallery, Belfast, where acquired by the present owner c.2000.

€ 60,000 - 80,000





The summer of 1951 marked a particularly idyllic period of Gerard Dillon's life. Having been offered the use of a cottage on the island of Inishlacken, Dillon invited his two friends, George Campbell and James MacIntyre, to join him. They spent their time between the island and neighbouring Roundstone, socialising with the locals and producing seminal artworks that would later define their careers. This time was of such significance to MacIntyre that, forty years later, he documented the summer in his book 'Three Men on an Island'.

Across from Inishlacken is a fairy-tale view of life on Ireland's west coast. Dillon carefully conveys several relationships to us within the one scene, providing a snapshot of a romanticised island culture. To the fore, we are presented with a fishing net that reminds us of the strong dependence that these communities have on the sea. Paired with the overhanging clouds, we cannot help but turn our minds to the peril that often accompanies such work, each small vessel a victim to the whims of nature.

Immediately behind, we are captured by the romance unfolding between a fisherman and a young woman. Their bodies obscured by the rock, our view is focussed on the intent gaze that stretches between them, their soundless faces uttering more than any words. Regardless of how foreign life in the west may appear to Dillon's patrons in Dublin, London and further afield, the artist brings familiarity to his work by using this most basic of human emotion.

Beyond them, in the middle ground, we are presented with the relationship between locals and animal life as a man struggles to restrain his charging mount. With colouration typical to that of the infamous Connemara pony, we can only presume that this image alludes to the area's rich equine history. These hardy ponies played an integral part in rural livelihoods, aiding to clear land for farming, carrying loads to market and dragging seaweed from the beach to be utilised as fertiliser.

Presented hand in hand with the currach, the glimpse of Inishlacken is a reminder of the isolation faced by all living in these coastal communities. Separated both physically and culturally, the islanders are caught in an interdependent relationship, relying on each other for the everyday essentials.

During the 1950s, this isolation allowed the west to remain untouched by the more modern ideals and practices that infiltrated more eastern parts of Ireland. Thus, the culture came to stand for a lost 'Irishness' that was pined for by the romantics. Comprehensive accounts of this lifestyle, such as *Across from Inishlacken*, were well received, with this particular work being purchased by Alfred Chester Beatty shortly after his arrival in Ireland.

Helena Carlyle, May 2022





30 BARBARA WARREN RHA

(1925-2017)

Still Life, July

Oil on canvas, $48 \times 45 \text{cm} (19 \times 17\%'')$ Signed

Provenance: With Taylor Galleries, Dublin 1986, where purchased by current owner.

€ 800 - 1,200



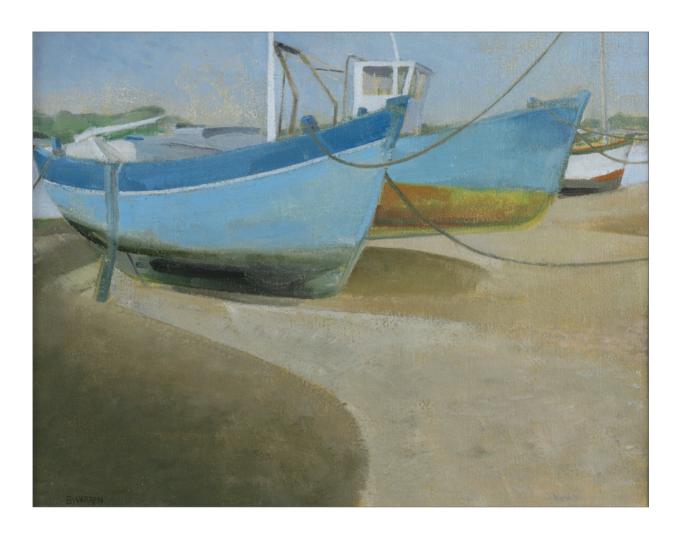
31 BARBARA WARREN RHA (1925-2017)

Achill Currachs

Oil on canvas, $36 \times 55 \text{cm} (14\frac{1}{4} \times 21\frac{1}{2})$ Signed

Provenance: With Taylor Galleries, Dublin

€ 800 - 1,200



32 BARBARA WARREN RHA(1925-2017)

Boats in the Old Harbour, Concarneau

Oil on board, $35 \times 45 \text{cm} (13\% \times 17\%'')$ Signed

Provenance: With Taylor Galleries, Dublin.

€ 800 - 1,200

33 TONY O'MALLEY HRHA

(1913-2003)

Arrieta-Orzola (Lanzarote)

Oil on board, 91.5 x 122cm (36 x 48") Signed and dated (19)'88; also signed, inscribed and dated 1988

Provenance: With Taylor Galleries, Dublin, label verso.

Literature: Brian Lynch, 'Tony O'Malley', published by Scholar Press in association with Butler Gallery, 1996, p.235.

The image was used to illustrate an Irish 44p stamp as part of the Europa Contemporary Art Series of stamps, 1993.

As a self-taught artist Tony O'Malley's work did not fit with the prevailing and more traditional styles of Ireland in the 1950s. His initial training and then subsequent relocation to St Ives provided him with an important artistic community with whom he could share ideas and draw inspiration. Much is already known about O'Malley's ill health and need for a warmer climate which provided the subject matter number of works of the Canary Islands and the Bahamas. While rejecting the term 'abstract' in order to describe his works, he recognised his paintings as non-figurative, devoid of objects or people. They were instead reflections of his experiences in nature, observations of what he had witnessed and felt at the time. They are deeply emotive, lyrical and energetic expressions of the world around us.

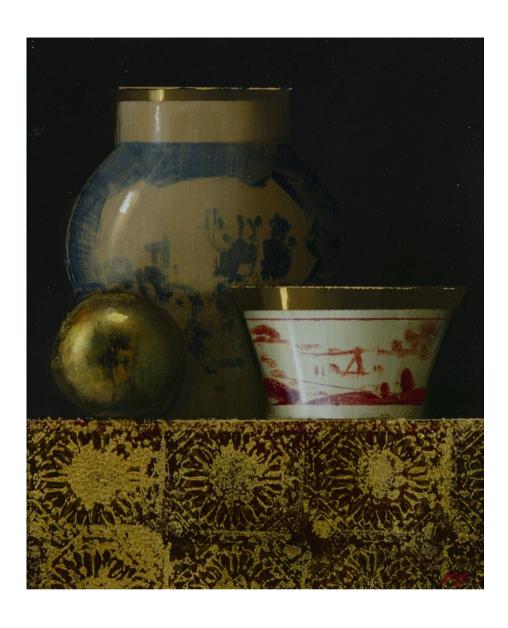
O'Malley used a range of visual signifiers that often appear across different works, repeated symbols and marks made on the canvas. As in this instance, he is using the end of the brush to scratch lines into the red paint. They draw the eye to the texture of the painted surface but also may suggest the wings of a large bird soaring in the sky overhead. This potential viewpoint looking down on the dark red sands of the island, the distinctive red ochre colour caused by various volcanic eruptions, changes our perspective of the composition. We can see how he uses colour and shape to delineate the different sections of the landscape. The pinks and greens on the edges of the canvas, as flowers and foliage, the dark blue at the bottom, possibly a small rock pool on the beach. This darker colour palette creates a greater depth of tone and exudes a warmth that is often absent in his other works.

Throughout his career he made a series of works based on Lanzarote, a place he often visited with his wife Jane in the winter months of the year. This example takes inspiration from the small costal village of Arrieta located in

the northern most townland of the Island. Its verdant sub-tropical climate is populated by Canary Island date palms, ferns and wild olive trees. There is vibrancy and warmth coming from the painting. Gestural shifts in the composition, introducing small sections of colour, varying shapes and lines make the work vibrate with movement. Something is taking flight soaring above us or swimming just beneath the surface of the water. There is a liveliness to his Lanzarote works with his depictions of the landscape here evoking a magical atmosphere by which we get swept up in.







34 MARTIN MOONEY(B.1960)

Still Life with Chinese Vase

Oil on board, $30 \times 25 \text{cm} (11\% \times 9\%'')$ Signed with monogram; also signed, inscribed and dated 2017 verso

Provenance: With Trinity Gallery, Dublin, label verso.

€ 1,500 - 2,000





35 MARTIN MOONEY (B.1960)

View towards Sandycove, Co. Dublin (2019)

Oil on board, 91 x 151.5cm (35% x 59%") Signed and dated XIX

€ 8,000 - 12,000



36 BARRY FLANAGAN

(1941 - 2009)

Horse on Anvil (2001)

Bronze, $55.2 \times 50.8 \times 21$ cm ($21\% \times 20 \times 8\%$ ") Incised with the artist's monogram and stamped by the foundry on the base. No. 4 from an edition of 8 plus 4 artist's proofs

Provenance: Private Collection, Dublin

€ 20,000 - 30,000

Barry Flanagan's Drummer, a monumentally elongated figure of a striding hare beating a bodhrán, resplendently located in the Royal Hospital Kilmainham, is the Irish Museum of Modern Art's unofficial mascot. As part of IMMA and the Hugh Lane's joint retrospective of his work in 2006, several more bronze hares were installed along O'Connell St in Dublin. There were comparable installations of hares elsewhere, including New York City. Flanagan, a genuinely anarchic presence, was by then firmly associated with the hare, which had become for him a playful alter ego, but horses, cougars and elephants are also important members of his personal bronze menagerie. Horse sculptures by him are prominently sited in Cambridge and Montreal, for example.

Even as he altered and distorted the various animals' literal appearance in his elaborately anthropomorphic works, the elegantly fluent sculptures retain an uncanny fidelity to the source creatures and, vitally, their individual personalities. Flanagan's approach is encapsulated in his often cited statement explaining that, for him, each subject reveals itself to his "sculptural awareness" and, it should be said, anyone who spent time with him attested to the extraordinary intensity of his attention. He first turned towards animal sculptures in the late 1970s, he said, when he saw a hare bounding across the Sussex Downs: a free spirit. That idea, the animal and by extension the human as free spirit, shines through all of his animal figures. In 1979 he saw the touring exhibition The Horses of San Marco at the Royal Academy. Some of the most remarkable equine sculptures ever made, believed to be from Constantinople, they top the facade of San Marco in Venice (now in facsimile form). These sculptures had a comparably energising effect on Flanagan.

In his horse sculptures he takes the horse as a standard component of classical statuary, usually supporting some illustrious rider and, as with the majestic San Marco horses, restores to it its independence, imbuing it with qualities of playful irreverence, nobility and energy. This is particularly true of his kouros horses, which refer to classical Greek sculptural figures and also, subtly, incorporate aspects of the hares in their lean, elongated forms. Here the animal's lively, buoyant energy plays against the weight and density of the anvil.

Flanagan began his artistic life a long way from representational bronze sculpture, using such materials as rope, sand and flax, bound by fabric supports, in installations that resonated with elements of conceptual and land art, and the arte povera movements (he collaborated with Yoko Ono at one point). Yet Flanagan was always an independent force following his own line of development. His oft acknowledged enthusiasm for Alfred Jarry, the iconoclastic writer known for his singular drama Ubu Roi and his invention of pataphysics - a kind of alternative, imaginary physics - gives a good indication of the flavour of Flanagan's imagination.

Born in North Wales to Irish-Welsh parents, he steadily built an international reputation, exhibiting extensively and representing Britain at the Venice Biennale in 1982. He became an Irish citizen around the turn of the century. A restless spirit, he saw himself as essentially an itinerant artist and spent considerable time in Ibiza, Dublin, Amsterdam, Barcelona and elsewhere.

Aidan Dunne, May 2022



37 GEORGE RUSSELL AE

(1867 - 1935)

Figures in Woodland

Oil on canvas, 81.4 x 53.5cm (32 x 21")

Provenance: Gifted by the artist to Mr Robert Fearon; Private Collection, Co Dublin

€ 10,000 - 15,000





38 HARRY CLARKE RHA

(1889-1931)

St Hubert, St Luke and St George (1927) Colour Scheme for the memorial window, St. Brigid's Church of Ireland, Castleknock

Watercolour, 34.5 x 22cm (13½ x 8¾")

Provenance: With Grants Fine Art Gallery, label verso; with The Fine Art Society, London, label verso.

Exhibited: 'The Stained Glass of Harry Clarke', The Fine Art Society, 1988, catalogue no.46.

€ 6,000 - 10,000



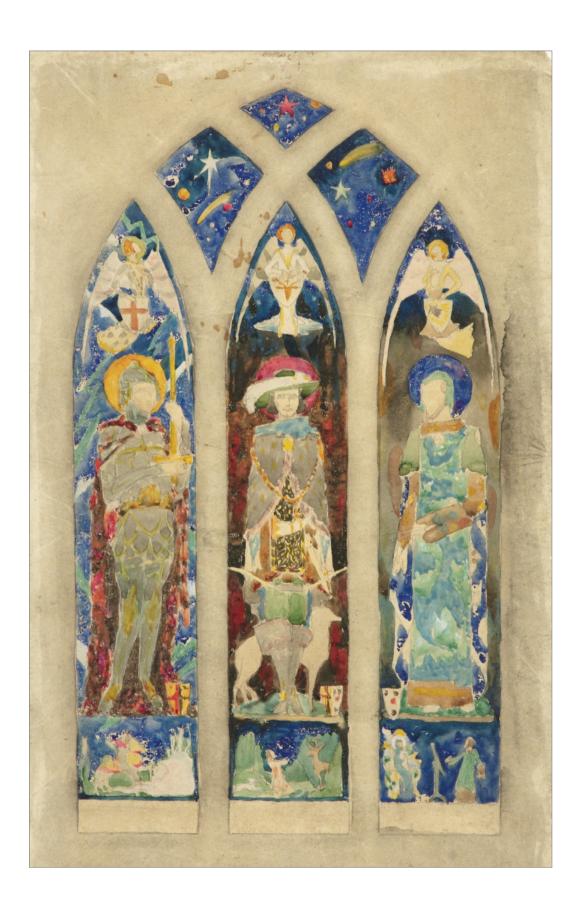
In May 1927 when the commission for the Brooke memorial window for St Brigid's Church of Ireland, Castleknock had been confirmed Harry Clarke noted in his diary '...bear in mind to give the maximum light and rich colour. Excellent light and position. Will stand rich colour and treatment... Subjects in base could be seen.'(1) When Harry Clarke and other stained glass artists of the period were in the process of designing a window, a key aspect was the creation of small-scale designs (usually made at the scale of one inch to the foot) to establish the composition and to determine the colour scheme; this example falls into the latter category.

Raymond Brooke had commissioned Clarke to create a window to commemorate military, hunting and artistic members of his family. Three male saints were selected: St Hubert is depicted in the centre light and is in memory of Sir George Frederick Brooke, 1st Baronet of Summerton (the name of their home in Castleknock) who although a wine merchant and banker preferred to spend his time hunting, maintaining a prestigious pack of harriers that later became the North Kildare Harriers, and hence the choice of St Hubert, patron saint of hunters (note also Clarke's inclusion of a poised hunting dog in profile). According to his daughter Rose Brooke, Sir George was a great admirer of Harry Clarke's work and often used to go into his studio.'(2)

The left light depicts St George, and it was in memory of the only son from Sir George's first marriage, also named George, who was a member of the Irish Guards and who died at the Battle of Aisne in 1914. The choice of St George being appropriate not only as it is the deceased soldier's name but also of course as he is a notable soldier saint, who along with St Michael, is one of the most popular saints for war memorial depictions. The right light was erected in memory of Sir George's second wife Emily Alma (née Barton) a deeply religious and artistic individual who died several years ahead of both her husband and step-son. In addition to the full-length depictions of the three saints, each of the lights contain a predella panel at the base, and the one beneath St Luke shows the saint in his role as patron saint of artists, standing at an easel painting a portrait of the Virgin and Child.

The apex of each light accommodates an angel bearing an heraldic shield, and behind and above them, in the three spandrels which comprise the tracery, is what the late Dr Nicola Gordon Bowe (the leading authority on Harry Clarke), referred to as 'a deep blue sky threaded with gossamer and brightly coloured galactic phenomena', a visual device she noted that Clarke had employed in his previous window for Tullycross Church but used here, in her opinion, to even greater effect.(3) Dr David Caron

- 1. Quoted in Nicola Gordon Bowe, 'Harry Clarke 1889-1931: His Life and Work', PhD thesis, University of Dublin, 1991, vol. 2, p. 743.
- 2. Ibid, vol. 2, p. 769 (quoting a letter from Rose Brooke to Nicola Gordon Bowe, 24 February 1974).
- 3. Nicola Gordon Bowe, Harry Clarke, The Life and Work (Dublin: The History Press, 2018), p. 268.



39 JACK BUTLER YEATS RHA (1871-1957)

Talk (Egglers) (1905)

Watercolour, 26.5 x 36.5cm (10½ x 14¼") Signed

Provenance: With Victor Waddington, London; N.Bernstein, Dublin; Private Collection, Dublin.

Exhibited: London, Baillie's Gallery, February/March 1905, cat.no.69; Dublin, Leinster Hall, 1905, cat.no.18; London, Waddington Galleries, 1961 as *Talk*.

Literature: Studio162 (July 1961) 27 (repro); Hilary Pyle, Jack B. Yeats: His Watercolours, Drawings and Pastels, Irish Academic Press, 1993, cat.no. 552, illus.

€ 20,000 - 30,000



Yeats's painting was first exhibited at the show, *Sketches of life in the West of Ireland* at Leinster Hall, Molesworth Street, Dublin in 1905 and in London the same year. It depicts two men in a darkened interior. Their heads are close together and one is whispering into his companion's ear. A distinctly conspiratorial tone is evoked. A contemporary reviewer in 1905 described the figures as 'typical countrymen ... bargaining or preparing to bargain'. The enclosed interior is contrasted by the open view to the left through which a streetscape and shop front is evident. This introduces light and colour into the composition and reinforces the sense of claustrophobia and menace embodied in the two men. The pencil marks of the under drawing are visible in the outlines of the mens' features alongside the dark brown of the watercolour. White paint is used to highlight the contours of the faces. The figure on the right bears a resemblance to Jack B. Yeats who may have used himself as a model in the work.

The original title of the painting was *Egglers*. Egglers were men who dealt in eggs, an industry that was dominated by women in the Ireland of their day. The period in which this work was painted saw major attempts by the government through the Congested Districts Board and by the Irish Agriculture Organisation Society to regulate the poultry industry. The IAOS paid high prices for eggs from Irish countrywomen in order to counteract the activities of the egglers or gombeenmen whose dealing had a negative impact on the price of this important commodity, as well as affecting the income of many Irish women who depended on the sale of eggs and a fair price for the produce. Like many of Yeats's other watercolour paintings, this work explores in a humorous manner an important aspect of life in contemporary Ireland. Its exaggerated use of colour and form make this a highly original and expressive painting. As another reviewer noted, 'everyone who takes an interest in art, and good and rugged art at that, should look in at Jack B. Yeats's art in Molesworth Street.'

Dr Roisin Kennedy, May 2022



40 JACK BUTLER YEATS RHA(1871-1957)

The Bridge, Skibbereen (1919)

Oil on canvas, 46 x 61cm (18 x 24") Signed

Provenance: Sold by the artist to Dr Carey, London, 1950; Victor Waddington, London; With Theo Waddington Fine Art; Private Collection, Dublin

Exhibited: Dublin, August 1920, Society of Dublin Painters; Limerick, September 1945, Goodwin Galleries; New York, November 1971, Coe Kerr Gallery, *Centennial Exhibition*; Dublin, September/October 2004, Douglas Hyde Gallery, *Jack B. Yeats Amongst Friends*, cat.no. 3; Dublin, October 2010, IMMA 'The Moderns' cat.no.17 (illus p.49); Skibbereen, Co. Cork, July/October 2018, Uillinn, West Cork Arts Centre, Coming Home: Art and the Great Hunger.

Literature: Hilary Pyle, *Jack B. Yeats: A Catalogue Raisonne of the Oil Paintings*, Andre Deutsch, London 1992, No. 116, vol.1

€ 400,000 - 600,000

In the summer of 1919 Jack B Yeats visited Skibbereen, in Co. Cork, drawing and sketching the surrounding landscape. He wrote to the American collector, John Quinn, telling him that 'There was good painting ground near to the town. All the creeks and islands of the bay were delightful...'. [1] Yeats produced several oil paintings based on the scenery of Skibbereen and Schull. The Bridge, Skibbereen is the largest and most ambitious of these works and was exhibited at the inaugural show of the newly formed Society of Dublin Painters in 1920.

Two boys and two young women stand on a bridge overlooking the river Ilen. Below them is an expansive view of the surrounding hills and the undulating flow of the water through the countryside. Two horses stand in the field below. The bridge is the old metal bridge which spanned the Ilen river and which was removed in 1963 and replaced by the more modern John F. Kennedy Bridge, the following year. The bridge was located beside the West Cork Hotel, a popular destination for tourists.[2] Its stone capstone and metal railings separate the figures from the view, creating an unusual and modern composition. The fashionably dressed young women seem to belong to the more urbane world of travel and fashion than that of the wild nature that extends before them. Their genteel poses are counteracted by those of the youths, one of whom has his arm around his companion's shoulders, emphasizing their shared elation at observing the horses.

The height of the surrounding hills has been exaggerated to create a more dramatic environment but one in which a sense of calm prevails. The outskirts of the town are visible on the hill to the left, with smoke emanating from the chimneys and walled gardens extending down the bank. The distant mountain is made of tones of green and blue and the sky is streaked with salmon pink and grey clouds. This palette is subtly picked up in the pink and blue costumes of the women in the foreground, completing a tightly composed work in which all the components of form and colour subtly compliment and enrich each other.

Dr Roisin Kennedy, May 2022

- [1] Letter of Jack B. Yeats to John Quinn, 8 October 1919, quoted in H. Pyle, Jack B. Yeats. A Catalogue Raisonne of the Oil Paintings, 1992, I, p.102.
- [2] I am grateful to Finola Finlay for this information.



Dusk is gently setting in, the evening light drawing out and casting pale pink highlights across the clouds. The sunsets' reflection is captured in the still waters of the river below, while deep blue shadows fall across the rolling hills in the distance. A street of houses stretches off to the left-hand side of the composition and bends swiftly out of view. Smoke can be seen rising slowly from the small townhouses of Skibbereen village.

The two boys standing with their backs to us on the bridge appear animated, looking down on a scene below. Their excitement is wonderfully captured in the young boy reaching his arm across his companion to share in his delight. We notice a smile on the other boy's face with his cheeks lifting in amusement. The boys' interest seems to be directed at the two horses who are seen grazing in the field beyond. They pay no heed to these on lookers, continuing their evening meal, necks bowed gracefully. The face of the white horse is beautifully rendered by Yeats, the ears tucked back, large eyes searching in the long grass. He even manages to capture the tension of the muscles in the horse's jaw while eating.

Yeats has a wonderful ability to suggest or gesture towards moments in his compositions without fully revealing the whole scene. We are not aware of any relationship between the figures, it seems as they have all by chance happened upon the same vantage spot. The two boys may be visiting the village on holidays, excited by seeing horses in the wild for the first time. Or are local to the town and thrilled at being allowed to stay out later than usual in the summer evenings, stopping by the bridge to visit the paddock.

Their excitement does not seem to have affected the two female figures who gaze calmly out into the distance, enjoying the sunset. This work is an excellent example of this earlier period in Yeats style dominated by Romantic depictions of the West coast of Ireland, of its landscape and people. There is a strong use of line in the work and it reflects his time working as an illustrator, sketching in ink and watercolour the experiences of both rural and urban Irish life.

While his style will become much more abstracted in the immediate years following this work, in this example the figures are painted with great attention to detail. In particular the features of the woman's profile, the sharp angle of her jaw and nose, a glimpse of her red hair peeking out from under her hat. For the other figure who is turned away from us, her hat is adorned with a beautiful arrangement of blue summer flowers. He expertly handles the drapery of both women's coats, showing the cut and folds of the fabric. They complement each other, standing side by side in dusky pink and pale blue.

Although the scale of work is extensive, he uses a closely contained composition, placing the figures in the foreground of the picture plain, to create a greater sense of depth and distance to the surrounding landscape. The upright pillar of the bridge juts dramatically out into corner of the work directing our eyeline across the middle of the composition to the town and hills in the distance. There is an openness and breath to the painting. By using the bridge as horizontal plain, Yeats has provided us with a similar vantage point to that of the figures, as if we are standing behind them revelling in the shared twilight spectacle.

Niamh Corcoran, May 2022





41 JACK BUTLER YEATS RHA

(1871-1957)

The Folded Heart, (1943)

Oil on canvas, 34.5 x 44.5cm (13½ x 17½") Signed

Provenance: Collection of Mrs D.H. Daly, London; Victor Waddington, London; Private Collection, Dublin

Exhibited: Dublin, 1943, Royal Hibernian Academy, Annual Exhibition, no. 161; London, 1943, London Group; Waterford, 1947; London, 1973, Victor Waddington, *Oil paintings*, no.10 (col.repro); Dublin, October 2010, IMMA 'The Moderns' cat.no.50 (illus p.79);

Literature: Hilary Pyle, *Jack B. Yeats: A Catalogue Raisonne of the Oil Paintings*, Andre Deutsch, London 1992, No.570, vol. 1

€ 250,000 - 350,000

Over the course of his career as a painter in oils, Jack B. Yeats produced several paintings that deal with the lone figure in an interior space. These range from works such as the depiction of the cluttered front room of *The Quaywork-er's Home* (1927, Private Collection), to the dramatic picture strewn drawing room in *About to Write a Letter* (1935, National Gallery of Ireland) to the spartan, *Old Walls*, (1945, National Gallery of Ireland). Yeats's interest in theatre and his own experience as a playwright made him keenly aware of scenery and set design and their ability to impact on the actor and the audience. This is reflected in his treatment of the subject in his paintings. In *The Folded Heart*, the blank walls and empty space create an ambiguous setting. A young woman stands at an open drawer, folding linen. Her extended white arms contrast with her downcast face. Her expression is one of quiet contemplation, as if she is thinking of something else while engaged in this mechanical task. The title, the folded heart, further suggests private thoughts and memories. The unembellished room and the lack of personal belongings indicate that this is a liminal space, perhaps a boarding house or the home of the woman's employer.

The composition of *The Folded Heart* is deceptively simple. Subtle movement and harmonies and contrasts of colour and tone pervade the work. A window with an iron balcony dominates the left-hand side of the composition. The opening is covered by a translucent curtain through which the warm pink and yellow tones of daylight penetrate. The molten colours of this corner of the room may hint at the emotions or thoughts of the woman. This fluid peripheral space counterposes the more solid core of the room in which the figure is positioned. She stands in the even light of the interior, in front of the grey wall. Her pink top and green blue skirt are scratched out of pigment. The colours echo the deep green of the skirting board and the pinky tones of the plaster behind. The chest of drawers completes the composition by creating a large, dark, almost ghostly form on the right. It is built out of myriad strokes of different colours, giving it a strangely organic quality.

Dr Roisin Kennedy, May 2022



There are twenty four years in the difference between these two oil paintings by Yeats (lots 40 and 41 in this sale) and while we can clearly see the transition in his style to a looser and increasingly abstracted expression, the work still holds great emotion and descriptive quality. Quite astonishingly he produced more than half of his works in oil in the last fifteen years of his life. In this period, he is often drawing on memory and past experiences and we get the sense that we are looking in on a scene, but without being fully able to grasp it. In this work we are not offered much in the way of context, with the evocative and strangely poetic title of *The Folded Heart*. Yeats favoured this ambiguity in his mature works often using titles that were highly imaginative and metaphysical in nature.

The figure is oblivious to being observed, focused on the rhythmic action of her work, carefully folding the table linens before returning them to the heavy bureau in front of her. While this domestic task is the central visual focus of the composition, we cannot help but read more into work, with this symbolic title possibly alluding to a more lyrical interpretation. Is Yeats referring to his own emotions when recalling this scene? Or does it reflect on the hidden and unknown aspects of a person's mind? We cannot know what her thoughts or feelings might be as she carriers out her duties. This work is in many ways is reminiscent of traditional Dutch genre scenes, which often featured singular female figures enclosed within interiors, carrying out seemingly ordinary domestic tasks, but which were in fact often filled with multiple layers and meanings.

Yeats works quickly, applying the paint in varying directions, creating a distinct sense of texture and movement to the surface. He suggests at objects and forms without fully rendering them. He has left sections of the unprimed canvas bare, most notably the wall directly behind the figure, while in other areas the paint is thickly and generously applied. The folded linen is a myriad of white, blue and yellow tones and we are barely able to distinguish the woman's hands from her work. For her skirt he has used the end of the paint brush, scraping lines into the surface to suggest the pleated folds, while her pink blouse is a mass of quick impastoed strokes. He often painted facial features wet on wet, conveying a nose, mouth and eyes with the slightest of touches.

Works of this period are often darker in tone, favouring greys and blacks in his palette. When colour is introduced, in the clothing of the figure or the streak of green along the skirting board it has a heightened power. The shadowed corner to the left of the canvas is illuminated by a blaze of yellow spilling in through the open window with a small glimpse of the blue sky beyond. Despite the lack of explicit narrative content, through his use of colour and line, we form an understanding of the material world of the painting. Yeats allows the paint to direct the work and, in many ways, it becomes the work itself. Our eyes are drawn across the composition, allowing us to delight in the juxtapositions between the restrained paired back application with the sumptuous and vigorous moments of expression.

Niamh Corcoran, May 2022









42 JOHN BUTLER YEATS

(1839-1922)

Study of a Lady

Pencil, 27 x 22cm (10¾ x 8¾") Signed and dated May 24th, 1900

€ 4,000 - 6,000

43 JOHN BUTLER YEATS RHA

(1839-1922)

Portrait of Lily Yeats

Pencil, 24 x 18.5cm (9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ ") Inscribed 'Lily Yeats'

Provenance: The artist's family; their sale, Sotheby's, London 27/9/2017, lot no.151.

€ 4,000 - 6,000

44 SUSAN MARY (LILY) YEATS

(1866-1949)

Fisa Playing his Harp, (after a design by Boris Anrep)

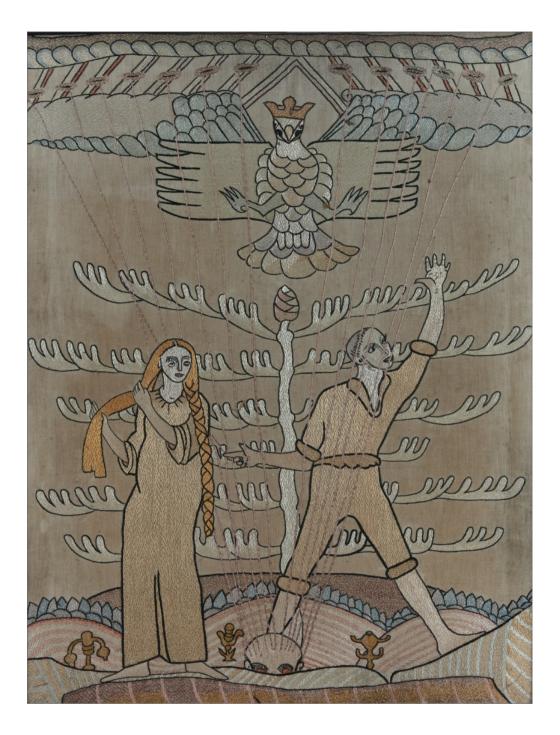
Cloth embroidered with coloured silks and wool, 96 x 74cm (38 x 28")

Cuala Industries label verso, inscribed in Lily Yeats' hand, 'Anrep, Fisa Playing his Harp, worked by Lily Yeats, not for sale, copies 15 gns. Lent by W.B. Yeats', and further inscribed upper centre in the poet's hand, 'W.B. Yeats, 82 Merrion Square'. With a later label, 'Please return to Anne Yeats'.

Exhibited: Arts & Crafts Society of Ireland 1925, no. 236, where the design is attributed to Von Anrep, executed by Lily Yeats.

Provenance: W.B. Yeats, to Anne Yeats; Her sale, H.O.K. 19/11/2002 lot 579, (illus. in catalogue), where bought by current owner.

€ 5,000 - 8,000



Fisa Playing his Harp shows a male and a female figure standing in front of a branching tree (the 'harp') under a crowned eagle, with a skull and other symbols below. Probably commissioned by W.B. Yeats from his sister, perhaps using some of his Nobel Prize money (1923). 'Fisa' or 'Fiza' is a popular Muslim name meaning 'the God of the wind'.

Boris Anrep (1883-1969), born in Russia, made his name in London as a mosaic artist, with large-scale works at the National Gallery, Westminster Cathedral and the Bank of England. He also produced mosaic panels of St. Anne and St. Patrick for Christ the King Cathedral in Mullingar. His friends included the poet Anna Akhmatova, the painter Augustus John, members of the Bloomsbury Group and other intellectuals. Many of his smaller works are now in museums.

45 SUSAN MARY 'LILY' YEATS

(1866-1949)

Lake Isle of Innisfree

Embroidery, $64 \times 44.5 \text{cm} (25\% \times 17\%'')$ Signed

Provenance: The artist's family; their sale, Sotheby's, London 27/9/2017, lot no.135.

Written in 1888 and first published in 1890, W.B. Yeats' *The Lake Isle of Innisfree* brought the poet to international attention and established his fame. The main theme of the poem speaks of a longing for a simpler life in Innisfree and engagement with nature and beauty.

€ 4,000 - 6,000

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree, And a small cabin build there, of clay and wattles made:

Nine bean-rows will I have there, a hive for the honey-bee.

And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,

Dropping from the veils of the morning to where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,

And evening full of the linnet's wings.

I will arise and go now, for always night and day I hear lake water lapping with low sounds by the shore; While I stand on the roadway, or on the pavements grey,

I hear it in the deep heart's core.

W.B.Yeats





46 SIR JOHN LAVERY RA RSA RHA

(1856-1941)

Chiswick Baths

Oil on canvas board, 51 x 61cm (20 x 24") Signed; also signed and inscribed verso

PROVENANCE: Pyms Gallery, London 1983, label verso; Christie's, London, 8 November 1990, lot 51; de Veres, Dublin, 23 November 2004, lot 40, where purchased by the present owner.

EXHIBITED: Edinburgh, Society of Eight, 1929; P. & D. Colnaghi, London, Their Majesties' Court, Buckingham Palace, 1931 Studies and Other Sketches by Sir John Lavery RA, 1932, no.68, illustrated in exhibition catalogue; Pyms Gallery, London, Autumn Anthology, 1983, no.24; Fine Art Society, London, Sir John Lavery, 1984-85, no.104, with tour to Edinburgh, Belfast and Dublin.

LITERATURE: Kenneth McConkey, John Lavery, A Painter and his World, 2010, p.241.

€80,000-120,000

Alongside many prominent Irish artists, John Lavery spent time studying at the colony of Grez-sur-Loing where he developed his gentle, impressionist style. Such a technique is perfectly suited to the current subject matter, where delicately dabbed brushstrokes expertly capture the mood of a public bath on a summer's day.

Lavery's interest in swimming spots was awakened in the 1920s after visits to Monte Carlo and Palm Beach. On his return to London, he turned his attention to the Chiswick Baths which, happily, lay just a short drive from his studio on Cromwell Place.

Built in 1910, the Chiswick Baths were among several outdoor pools constructed during the Edwardian period. The modern two-tier changing rooms and lofty diving board added to the excitement of the baths, symbolising an exhilarating and innovative new era. Allowing mixed bathing, the Chiswick baths were particularly popular among London's youth, providing a place to socialise and flaunt the latest fashions.

A playful exercise in colour, *Chiswick Baths* is a delightful expression of leisure in the first half of the 20th century. Lit from within with splashes of yellow, green and blue, *Chiswick Baths* exudes heat and leaves the viewer gazing tantalisingly towards the water's edge. With smudges of pink to represent limbs, we are brought into a crowded scene in which we can hear the chatter of voices and rumbles of laughter.

Painted nineteen years after its construction, Lavery's scene shows the baths as an established structure within the summer social calendar and documents a period of history which promoted pleasure, entertainment and luxury. With the closure of the baths in 1981, Lavery's work now stands as a visual reminder of what was, re-awakening summer and a carefree culture at a single glance.

Helena Carlyle, May 2022







47 SIR JACOB EPSTEIN

(1880-1959)

Lovers on Eagle's Back (Bird in Flight), c.1946

Bronze, 18 x 22 x 17cm high (7 x 8½ x 6¾") including base From an edition of 6

Provenance: Purchased directly from the artist; thence by descent (Mrs. Dennis, nee Harper Collins).

Literature: E. Silber, *The Sculpture of Epstein*, Phaidon 1986, p.199, no.376.

€ 3,000 - 5,000



48 SOPHIA ROSAMUND PRAEGER HRHA MA MBE(1867-1954)

Mother and Child

White glazed cast plaster, 31.5 x 24.5cm (12½ x 9¾")

€ 1,000 - 1,500



49 SOPHIA ROSAMUND PRAEGER HRHA MA MBE (1867-1954)

By Donegal Bay

Plaster relief, 31.5×16 cm ($12\frac{1}{2} \times 6\frac{1}{4}$ ") Signed and inscribed

€ 500 - 700



50 SOPHIA ROSAMUND PRAEGER HRHA MA MBE (1867-1954)

The Philosopher

Plaster, 19cm high (7½") Signed and inscribed

€ 500 - 700



Plaster, 23cm high (9") Signed with initials and dated 1946

€ 500 - 800



52 BEATRICE, LADY GLENAVY RHA(1881-1970)

The Dead Bird

Oil on board, 36.5 x 44cm (17 x 14")

Exhibited: Dublin, Royal Hibernian Academy, 1940 Annual Exhibition, Cat. No. 110.

Provenance: With Cynthia O'Connor, Dublin.

€ 2,000 - 3,000





53 PATRICK PYE RHA(1929-2018)

Studio Kingdom

Gouache on board, 33.5×60 cm ($13\% \times 23\%$ ") Signed and dated (19)'79; also signed verso

€ 1,500 - 2,000







54 HUGHIE O'DONOGHUE RA(B.1953)

Yellow Man II, 2008

Oil on linen, 207 x 243cm (81½ x 95¾") Signed; signed, inscribed and dated 2008 verso

Provenance: With the James Hyman Gallery, London

Exhibited: Hughie O'Donoghue, The Geometry of Paths, James Hyman Gallery, London, 06 March - 19 April 2008; Hughie O'Donoghue, Parables, Centre Culturel Irlandais, Paris, France, 30 May - 12 July 2008

Literature: Hughie O'Donoghue, The Geometry of Paths, James Hyman Gallery, London, 2008, (cat.4), illustrated detail (un-numbered); Hughie O'Donoghue, Parables, Centre Culturel Irlandais, Paris, France, 2008, (cat. 8), illustrated p.15 and again, full page (un-numbered); Hughie O'Donoghue.

€ 40,000 - 60,000

The starting point for Hughie O'Donoghue's group of Yellow Man paintings is a lost work by Vincent Van Gogh, The Painter on the Road to Tarascon. It's fair to say that O'Donoghue was drawn not just to the painting itself but even more to its history and the extraordinary status of Van Gogh as a cultural icon, a universal symbol of the artist. The original work is a self-portrait of sorts, a sun-drenched composition in which the painter, carrying his working materials, tramps through the baking southern countryside in search of a suitable vantage point. In time, the work came to reside in a gallery in Magdeburg in Germany. It was possibly incinerated there during an Allied bombing raid during the Second World War. It seems more likely, though, given its status, that it was removed for safe keeping with hundreds of other works to the Stassfurt mines. Certainly the so-called Monuments Men, whose story is fictionally recounted in George Clooney's film, had it high on their list of works to try and recover.

Before they got to the mines, however, there were two fires, possibly diversionary to disguise theft, and the Van Gogh never resurfaced, then or since. It is known through several photographs and O'Donoghue, who employs photography extensively as a documentary medium, recording a lost or buried past, was intrigued that the painting had been left in this curious, in-between state. He is not alone in this. Francis Bacon, who himself used photographs as sources continually, made a series of paintings inspired by reproductions of the lost Van Gogh.

In the painting Van Gogh, within the landscape, was on his way to paint the landscape, and the earth in all its physical reality has consistently been at the heart of O'Donoghue's work: he has envisaged the painter working the surface of the canvas as an archaeologist working a site, unearthing what is hidden within. In 1973, much taken with the work Van Gogh made when he lived in Arles, O'Donoghue visited the city to see if it might illuminate the mystery of the painter's achievement. Nobody seemed to know much about the artist. In Arles, Van Gogh rented what became known as the Yellow House after his own celebrated painting (now in the Van Gogh Museum). On the Tarascon road, O'Donoghue asked a shopkeeper about the location of the famous house. "They showed me the place on the other side of the road where the house had once stood." Badly damaged during the war in an Allied bombing raid, it was long gone.

O'Donoghue's Yellow Man, wearing a straw hat against the sun, stands in for Van Gogh, an every-person artist, setting out to explore through paint what is implicit though invisible, lost in the dense fabric of time past and lives lived, balancing destruction with restitutive creation. At the time, O'Donoghue had fulfilled a longterm plan to build a studio in rural Co Mayo, deep in the country where his mother's family had lived and he was, figuratively speaking, more closely than ever working the earth of his own family history.

Aidan Dunne, May 2022

55 TERENCE P. FLANAGAN PRUA RHA(1929-2011)

Bogland Totems, Co. Donegal (1977)

Oil on board, 61 x 61cm (24 x 24") Signed, inscribed and dated verso

€ 4,000 - 6,000







56 WILLIAM SCOTT CBE RA (1913-1989)

Drawing (Still Life) (1973)

Gouache and pencil, $19.5 \times 24.5 \text{cm} (8 \times 9\%'')$ Signed and dated (19)'73; also signed, inscribed and dated verso with dedication 'For Anna 3.3.74'

Provenance: Anna Scott; with Austin / Desmond Fine Art, London; Private Collection, Dublin.

€ 15,000 - 20,000





57 LOUIS LE BROCQUY HRHA

(1916 - 2012)

Dublin Rooftops in Snow

Lithograph, 31 x 44.5cm (12¼ x 17½") Edition no. 3/35 Signed and dated 1986

€ 1,500 - 2,500



58 LOUIS LE BROCQUY HRHA

(1916 - 2012)

Children in a Wood I

Lithographic print on handmade Japanese paper, $57 \times 77 \text{cm} (22\% \times 30\%")$ Edition 68/75

Provenance: With Taylor Galleries, Dublin, label verso

€ 1,500 - 2,000

59 LOUIS LE BROCQUY HRHA

(1916 - 2012)

Riverrun, Procession with Lilies II

Lithographic print on handmade Japanese paper, 57 x 77cm (22½ x 30½") Edition 68/75 Signed

Provenance: With Taylor Galleries, Dublin, label verso

€ 1,500 - 2,000



60 LOUIS LE BROCQUY HRHA

(1916 - 2012)

Children in a Wood II

Lithographic print on handmade Japanese paper, 57 x 77cm (22½ x 30½") Edition 68/75 Signed

Provenance: With Taylor Galleries, Dublin, label verso

€ 1,500 - 2,000





61 PATRICK LEONARD HRHA(1918-2005)

Windsurfing, Skerries

Oil on board, 38 x 48.5cm (15 x 19") Signed; also signed, inscribed and dated 1983 verso

€ 1,000 - 1,500



62 PATRICK LEONARD HRHA(1918 - 2005)

Dublin Bay from Ringsend

Oil on board, 50 x 60cm (19½ x 60½")
Signed and inscribed verso

€ 2,000 - 3,000





63 COLIN WATSON (B.1966)

Woman Asleep

Oil on linen, $25 \times 30.5 \text{cm}$ ($9\% \times 12$ ") Signed with initials

Provenance: With Pyms Gallery; purchased directly from the artist, 2000.

€ 800 - 1,200

64 COLIN WATSON(B.1966)

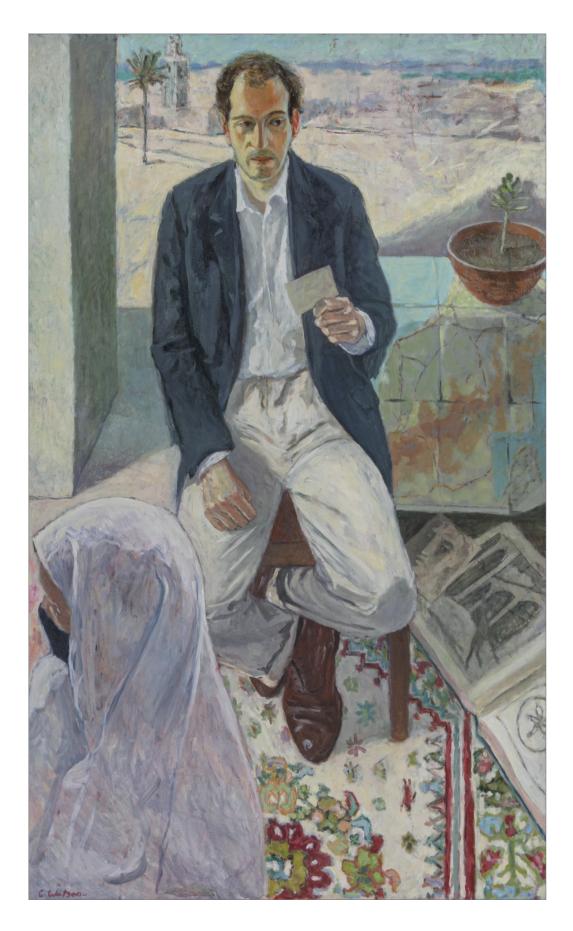
The Unfortunate Traveller (1990/91)

Oil on canvas, 153 x 91.5cm (60 x 36") Signed; also signed verso

Exhibited: Dublin, Royal Hibernian Academy, Banquet Exhibition, 1991, where purchased by the present owners.

In recent correspondence with Dickon Hall, the artist discussed this painting: 'Although a narrative is suggested, nothing is explicitly revealed or pinned down. At the time the painting was made I was very much interested in the novels and short stories of Paul Bowles, the American writer who had been living in Tangier since the early 1950's. The painting has certain qualities that could be associated with Bowles writings however nothing in the picture corresponds directly to any of his stories. The setting is north African but again no specific location is depicted.'

€ 5,000 - 7,000







65 HECTOR MCDONNELL RUA(B.1947)

Café Scene

Oil on board, 22 x 13cm (8¾ x 5")

€ 700 - 1,000

66 RONALD MCGRATH

Dump Picker

Oil on canvas, $60.5 \times 60.5 \text{cm} (23\% \times 23\%'')$ Signed; also signed and inscribed verso

€ 500 - 800



67 PAULINE BEWICK RHA

(B.1935)

Waiting Room

Acrylic on paper laid down on board, 82.5 x 141cm (32½ x 55½") Signed and dated 1980s-2002

Exhibited: Dublin, Royal Hibernian Academy, 2002 Annual Exhibition.

€ 5,000 - 8,000



68 LEO HIGGINS(1951-2022)

Arena I

Bronze, with blue patina and parcel gilding, 53.5 cm high (21")

€ 500 - 1,000



Occupants of a Doorway

Bronze, 41.5cm high (16¼'') Unique

Exhibited: Dublin, Royal Hibernian Academy, 1991 Annual Exhibition, Cat. No. 554.

€ 1,500 - 2,500





70 ROBIN BUICK ARHA(B.1940)

Study of a Female Nude

Bronze, 25.5cm high (10") Signed and numbered 8/9

€ 500 - 1,000

71 MICHAEL KEANE (20TH/21ST CENTURY)

Oryx Gazelle/Gazella

Bronze, 26 x 7 x 8.5cm high (10¼ x 2¾ x 3¼"), raised on a rectangular limestone block, 28.5 x 12.5 x 26cm high (11¼ x 4¾ x 10¼")

Exhibited: Dublin, Royal Hibernian Academy, 1994 Annual Exhibition.

€ 500 - 800



72 POBLACHT NA HEIREANN

The Proclamation of Independence of the Irish Republic

Printed in Dublin, 23rd April 1916 by Christopher Brady, Michael Molloy and Liam O'Brien for the Provisional Government of the Irish Republic, Broadsheet 75.6 x 51cm, text size 74×46.2 cm

€ 150,000 - 200,000

1916 PROCLAMATION - ORIGINAL PRINTING An original copy of the Foundation Document of Modern Irish Nationhood, the Proclamation of the Irish Republic

A single broadsheet, overall size 76 x 49cm (30 x 19½") Inscribed verso 'Obtained in Sackville St. Dublin, Easter Monday, April 24th, 1916' The most important document in modern Irish History. This is one of only two known original copies in private hands signed by Brady and one of a small number of surviving copies. Printed at Liberty Hall, Dublin, under the protection of soldiers of the Irish Citizen Army, on Easter Sunday, 1916, and read from the portico of the General Post Office, O'Connell St., Dublin on Easter Monday morning by P.H. Pearse, in the presence of the other signatories of the document, thereby heralding the Rising, and Irelands advance towards self-determination.

The Proclamation, the corner-stone of modern Irish history, the Irish Declaration of Independence, was probably the literary composition of P.H. Pearse, with some changes and amendments by James Connolly and Thomas MacDonagh. It was printed on an old Wharfdale Double-Crown, printing machine. The work commenced about mid-day on Sunday 23rd April and was completed approx. 1.00 on Easter Monday morning. James Connolly organised all arrangements. The printer was Christopher Brady and the compositors Michael Molloy, and Liam OBrien all of whom had previously been employed in the work of printing The Workers Republic, for Connolly. Brady who worked the machine throughout described his task as one of great difficulty. He found it hard to ink the type evenly and the rollers refused to maintain an even pressure, with the result that nearly all copies show much smudging in parts and faint printing in other parts. In the beginning an attempt was made to set the entire document at the one time, but it was found this was not viable as there was not enough type available, and it had to be set in two stages. Firstly, top half, from Poblacht down to and including the words... among the nations. Secondly, the bottom half, from The Irish Republic, .. to Joseph Plunkett.

The paper used was of the poorest quality, a cheap line which was purchased from Saggart Mills, and similar to that used on the Workers Republic. A print run of 2500 copies was planned, with the intention of supplying the country as well as the city. It seems unlikely however, because of the difficulties encountered in the work, dilapidated machinery, scarcity of paper etc., that any more than 1000 copies were in fact printed. Finally the work of distribution was then handed over to Mrs. Helen Moloney, as ordered by Connolly. The type for the second section or bottom half was still in the press, when the British soldiers entered Liberty Hall, on Thursday 27th April 1916. Michael J. Molloy told the story of how he came to be one of the three men who printed the 1916 Proclamation, in an article entitled My Easter Week, published in the Evening Herald, on April 4th, 1966. In 1925, Mr. Joseph J. Bouch published a booklet, for the Biographical Society of Ireland which was a short history and a bibliography of The Proclamation. He examined the few available copies of the original from libraries etc., and this paper is now the definitive tool for ascertaining the true copies. He defined six main points from which the first issue can be identified: Size of paper: approx. 30 x 20; Quality and colour of paper; Style of typography including wrong fonts and spaces; Measurements of form or type face, or length of line Differences in spelling notably in the names of the signatories; Other typographical inexactitudes.

The above copy conforms in size, type of paper, etc., and contains all the typographical inexactitudes and irregularities called for by Bouch. It contains the 23 wrong font e as called for. It also contains the reversed e in the third the on the first line of the last paragraph. Also according to Bouch the spacing matter or bars between the lines frequently caught the ink and showed a line of varying lengths. In addition, this document contains further typographical errors which were missed by Bouch & other bibliographers, historians alike, & which on examination, are to be found in all other true copies of the original. These are three lower case ts. This copy also displays clearly that the original Proclamation was in fact printed in two parts, as the distance between the last two paragraphs, etc., and the top half again varies in size.

POBLACHT NA H EIREANN.

THE PROVISIONAL GOVERNMENT

IRISH REPUBLIC

TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthyof the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA,
P. H. PEARSE,
JAMES CONNOLLY.

THOMAS MacDONAGH,
EAMONN CEANNT,
JOSEPH PLUNKETT.





















73
AFTER SIR WILLIAM ORPEN RA RWS
RHA

(1878-1931)

Drawings

Ten framed photogravures, $25 \times 30 \, \text{cm}$ (10 x 12") and variations, published by Chenil Galleries, Chelsea, 1913 Signed and inscribed in the plate. (10)

€ 1,000 - 1,500

74* WILLIAM ORPEN RA RWS RHA(1878 - 1931)

Study of Male Figure

Charcoal 56 x 41cm (22 x 16") Signed Study of male figure verso

€ 3,000 - 5,000









COME TO ULSTER FOR A BETTER HOLIDAY

INFORMATION REGARDING ULSTER AND FREE ILLUSTRATED GUIDE CAN BE HAD ON APPLICATION TO THE ULSTER TOURIST DEVELOPMENT ASSOCIATION LTD., DEPT. 3, 6 ROYAL AVENUE, BELFAST

75 AFTER PAUL HENRY RHA(1877-1958)

Come to Ulster for a Better Holiday

Coloured print, 100 x 120 (39¼ x 47¼")

€ 800 - 1,200

76 PETER BRENNAN AND(1916-1995) **PAUL HENRY RHA**(1877-1958)

Cottage

Ceramic, $13.5 \times 8.5 \times 8$ cm high $(5\% \times 3\% \times 3\%)$ Ring Ceramic stamp verso

Provenance: Peter and Helena Brennan, founder of the Ring Ceramic Studios, Kilkenny.

€ 300 - 500



77 PAUL HENRY RHA(1877-1958)

Mushrooms on a Hill

Gouache on paper laid on board, 37 x 21.5cm (14½ x 8½") Inscribed by the artist Arthur Power verso

Provenance: Artist's studio and by descent to Mabel Henry; Arthur Power; sale, Adam's, 26th March 2003, Lot 60.

Exhibited: Dublin 1978.

Literature: S.B. Kennedy, *Paul Henry: Paintings, Drawings, Illustrations*, page 110, illustration 58.

€ 3,000 - 5,000







78 GRACE HENRY HRHA

(1868-1953)

Rhododendrons

Oil on canvas, 35×45.4 cm ($13\% \times 17\%$ ") Signed

Provenance: With The Dawson Gallery, Dublin, label verso; Private Collection, Dublin

€ 2,000 - 4,000



79 PATRICK LEONARD HRHA(1918-2005)

Moonrise, Skerries, Co. Dublin

Oil on board, $59 \times 78.5 \text{cm} (23 \times 31")$ Signed; also signed, inscribed and dated Sept. 1980 verso

Exhibited: Dublin, Royal Hibernian Academy, 1997 Annual Exhibition.

€ 2,000 - 4,000



80 GEORGE CAMPBELL RHA

(1917-1979)

Irish Musicians

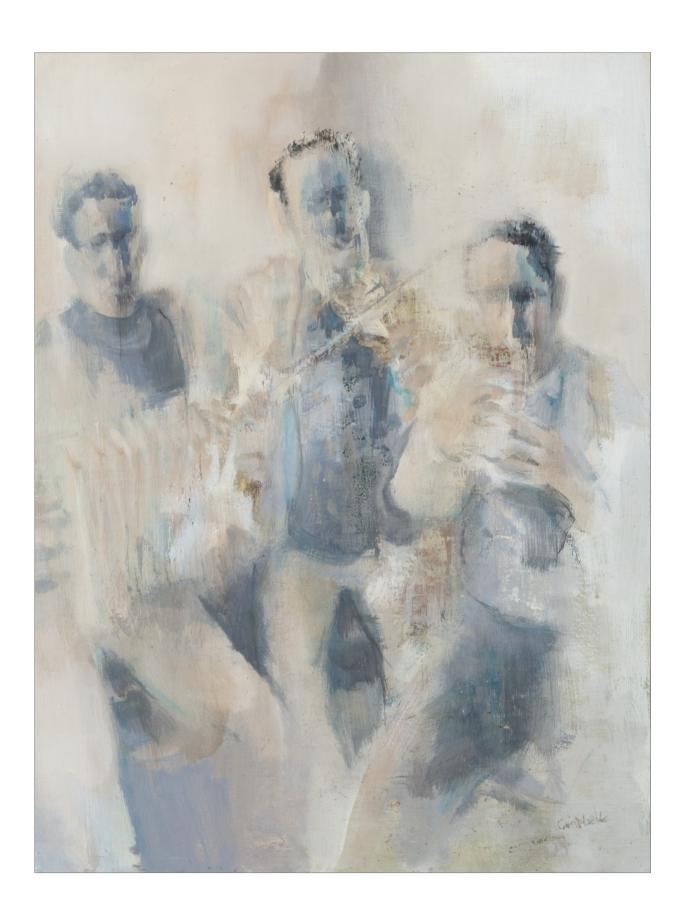
Oil on board, 61 x 45cm (24 x 17¾'') Signed

€ 8,000 - 12,000

A gifted visual artist, George Campbell was also a fine musician. Most famously, perhaps, he became a proficient Flamenco guitarist during his time in Spain. His musical ability was an aspect of his questing creativity but, while he accepted that he must sell his paintings to make a living, he "regarded his music as a form of relaxation," as his close friend and contemporary, painter Arthur Armstrong put it. Still, having taken lessons in Flamenco guitar, and regularly partaking in jam sessions with the local musicians, among whom he was known as Jorge, he went on to teach it and he was equally well acquainted with Irish traditional music.

While he and his wife Margaret ('Madge') had a consistent routine of spending at least half the year, from autumn through spring, in Spain, mostly in Pedregalejo, close to Malaga, they spent the rest of the time in Ireland. Around the mid-1960s they rented a house in Virgina, Co. Cavan. Karen Reihill has documented how, once established there, they became friendly with local traditional musicians, notably Patsy Cooke, Mickey Caldwell and Jimmy Fay among a wider musical circle. Inevitably Campbell joined them with his guitar, but he was also inspired to embark on a substantial series of paintings of Irish musicians. In addition, he became closely involved in the rich music scene during stays in Ardara in Co Donegal.

Aidan Dunne May 2022







Flowered Anatomy

Oil on canvas, 30 x 36cm (11¾ x 36″) Signed and dated (19)′70

€ 1,500 - 2,000



82 PATRICK COLLINS HRHA (1910 - 1994)

Vase of flowers

Mixed media, $19.5 \times 15 \text{cm} (7\% \times 6")$ Signed and dated (19)'90

€ 800 - 1,200



83 PATRICK COLLINS HRHA (1910 - 1994)

Mallard

Oil on canvas, 20 x 25cm (7% x 9%'') Signed lower right

€ 1,500 - 2,500



84 BRIAN BALLARD RUA(B.1943)

White Jug and Daisies

Oil on board, 40 x 60cm (15% x 23½") Signed and dated (19)'85

€ 1,500 - 2,500



85 JOHN BRIAN VALLELY(B.1941)

The Uilleann Piper

Oil on canvas, 60 x 80cm (23½ x 31½") Signed with initials

€ 6,000 - 8,000



86 MICHAEL QUANE(B.1962)

Man on a Horse

Limestone, 77cm high (30¼"), on a rectangular base, 40.5×32 cm (16×12 ½")

€ 1,000 - 2,000



87 MICHAEL QUANE(B.1962)

Horse on a Plinth

Limestone, $24 \times 15 \times 27.5$ cm high $(9\% \times 6 \times 10\%)$

€ 800 - 1,200



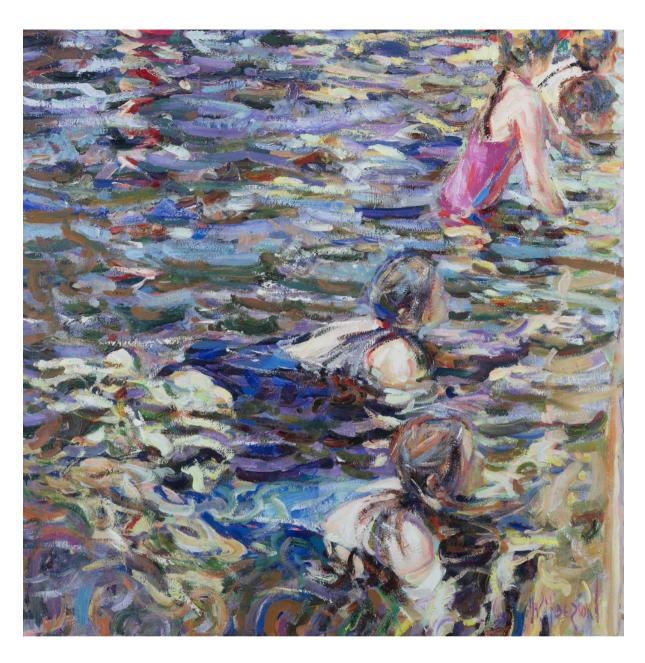
88 CONOR FALLON RHA

(1939-2007)

Bird

Steel, 41 x 21 x 21.5cm high (16¼ x 8¼ x 8½") Signed on base

€ 4,000 - 6,000





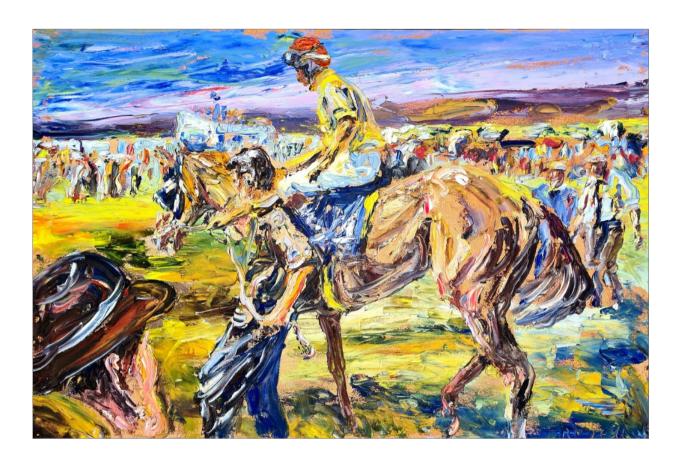
89 ARTHUR MADERSON(B.1942)

The Swimming Lesson

Oil on board, 114.3 x 114.3cm (45 x 45") Signed; also signed and inscribed with title verso

Exhibited: Dublin, Royal Hibernian Academy, 1994 Annual Exhibition.

€ 3,000 - 5,000



90 LIAM O'NEILL (B.1954)

Dingle Races

Oil on canvas, 61 x 91cm (24 x 35%'') Signed

€ 15,000 - 20,000



91 ROBERT RYAN (B.1963)

The Orchard Pool

Oil on canvas laid down on board, 33 x 37cm (13 x 14½") Signed, inscribed and dated 2006 verso

€ 800 - 1,200



92 NICHOLAS HELY HUTCHINSON (B.1955)

Night Landscape, West Kerry

Watercolour, 55×75 cm ($21\frac{1}{2} \times 29\frac{1}{2}$ ") Signed with initials

€ 1,000 - 2,000



93 CAREY CLARKE PPRHA (B.1936)

Panzano Viewed from Mellatzano

Oil on canvas, $85 \times 85 \text{cm} (33\frac{1}{2} \times 33\frac{1}{2})$ Signed

€ 3,000 - 5,000





94 KATE RAFFERTY (20/21ST CENTURY)

Summer on Cruit Pier

Oil on canvas, 50 x 75cm (19¾ x 29½'') Signed and dated (20)'14

€ 1,000 - 1,500



95 FERGUS LYONS (B.1950)

Sheds, Sligo (1989)

Oil on board, 24.5 x 29.5cm (9¾ x 11½") Signed

€ 300 - 500



96 THOMAS RYAN PPRHA (B.1919- 2021)

Muckish Mountain

Oil on board, $50 \times 63 \text{cm} (19\% \times 24\%")$ Signed and dated 1970 verso Studio label verso

€ 1,000 - 1,500



97 CHARLES HARPER RHA (B.1943)

Pretender

Watercolour, $23 \times 30 \text{cm}$ ($9 \times 11\%$ ") Signed and dated 1984

Provenance: With Grafton Gallery, Dublin 1986.

€ 500 - 800



98 MICHEAL FARRELL (1940-2000)

The President's Letter

Etching, 57 x 76cm (22½ x 30")
Signed and dated (19) '77

€ 300 - 500



99 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

A Day in the Mountains

Oil on canvas, 121 x 121.5cm (47½ x 47¾")

Exhibited: Belfast, Ulster Museum Retrospective, Nov 1995-Feb 1996, illustrated in catalogue p.81.

€ 5,000 - 7,000





100 PATRICK PYE RHA(1929-2018)

Head of a Monk

Mixed media, 37.5 x 29.5cm (14¾ x 11½") Signed and dated (19)'54

Provenance: Sale, Christie's, Dublin.

€ 800 - 1,200



101 NORAH MCGUINNESS HRHA (1901-1980)

Model in L'Hote's Studio

Oil on canvas, 45 x 60.5cm (18 x 24")

Provenance: With Jorgensen Fine Art, Dublin.

€ 2,000 - 3,000



102 MARKEY ROBINSON

(1918 - 1999)

The Walk Home, Achill

Gouache on board, 22 x 70cm (8% x 27½") Signed

Provenance: With the Apollo Gallery, Dublin, label verso

€ 2,000 - 4,000





103 TOM CARR ARHA HRUA ARWS (1909-1999)

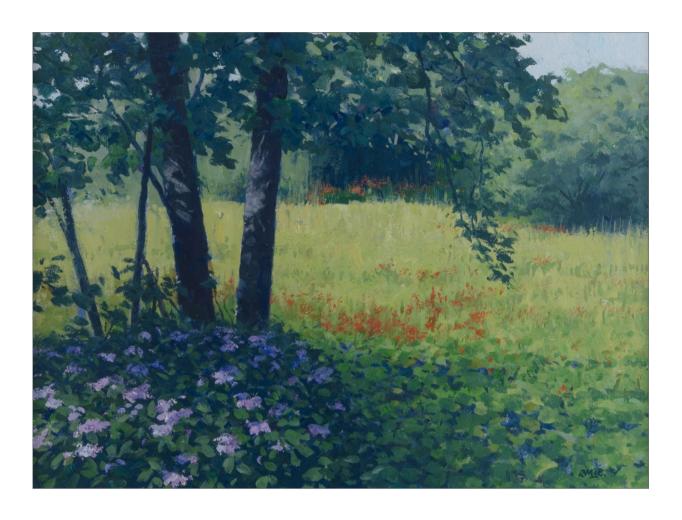
Suckling Herd

Oil on canvas, 25 x 30cm (9% x 11%") Signed

Provenance: With Tom Caldwell Galleries, label verso.

€ 800 - 1,200





104 BRETT MCENTAGART RHA(B.1939)

Hydrangeas and Montbretia, West Cork, 1999

Oil on board, 44.5 x 60cm (17½ x 23¾") Signed

€ 1,000 - 1,500





105 PETER COLLIS RHA(1929-2012)

Hillside Landscape

Oil on board, $16.5 \times 21.5 \text{cm} (6\% \times 8\%^{\prime\prime})$ Signed

€ 600 - 1,000





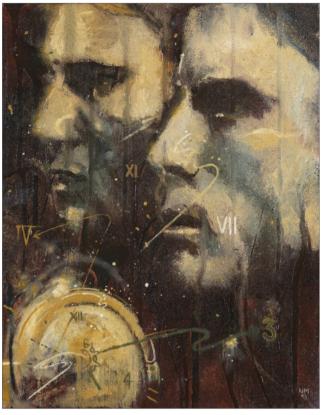
106 PETER COLLIS RHA(1919 - 2012)

Wicklow Snowscape

Oil on board, $30 \times 31 \text{cm} (11\frac{3}{4} \times 12\frac{1}{4})$ Signed; artist's studio label verso

€ 1,500 - 2,000







107 NOEL MURPHY

(B.1970)

Still Here, We Hear the Clock, Tic Toc (1993)

Oil on canvas, $35.5 \times 27.5 \text{cm} (14 \times 10\%'')$ Signed with initials and dated (19)'93; signed, inscribed and dated verso

Provenance: With The Emer Gallery, Belfast 1993.

€ 700 - 1,000

108 BRIAN FERRAN HRUA HRHA(B.1940)

Untitled

Oil on board, 57 x 38cm (22½ x 15")

€ 300 - 500

109 NOEL MURPHY(B.1970)

Chess Players

Oil on canvas, 148 x 121cm (56 $\frac{3}{4}$ x 47 $\frac{3}{4}$ ") Signed with initials and dated (19)'96

€ 3,000 - 5,000





110 HILDA VAN STOCKUM HRHA (1908-2006)

Still Life with Bottles and Black Grapes

Oil on board, $43.5 \times 32.5 \text{cm} (17 \times 12\%)$ Signed with initials

€ 1,000 - 1,500

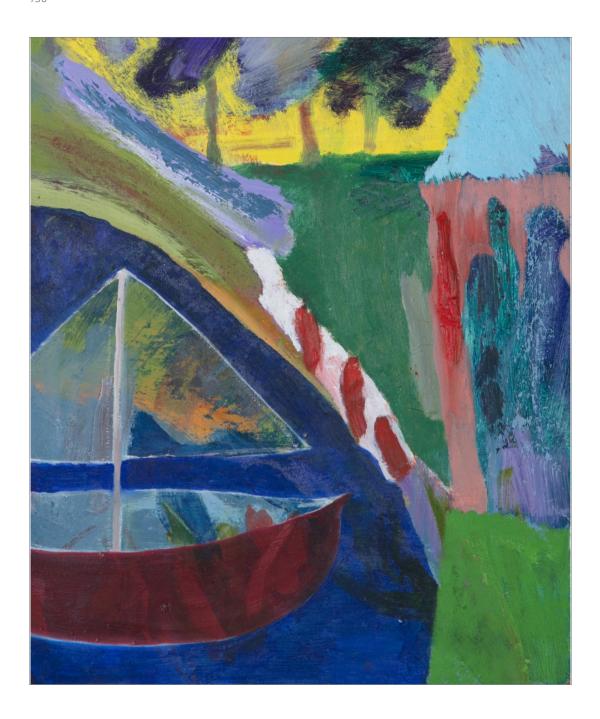


111 DERMOD O'BRIEN PPRHA(1865-1945)

Still Life of Campanula and Cornflower in a Jar

Oil on canvas, 59.5 x 44.5cm (23½ x 17½") Signed

€ 700 - 1,000



112 JACINTA FEENEY(B.1954)

A Cold Heaven

Oil on board, $35 \times 29.4 \text{cm} (13\% \times 11\%'')$ Signed and inscribed verso

€ 800 - 1,200



113 MICHAEL MULCAHY (B.1952)

Untitled (South Korea) Oil on canvas, 51 x 65cm (20 x 25½'') Signed

€ 1,000 - 2,000



114 GRAHAM KNUTTEL

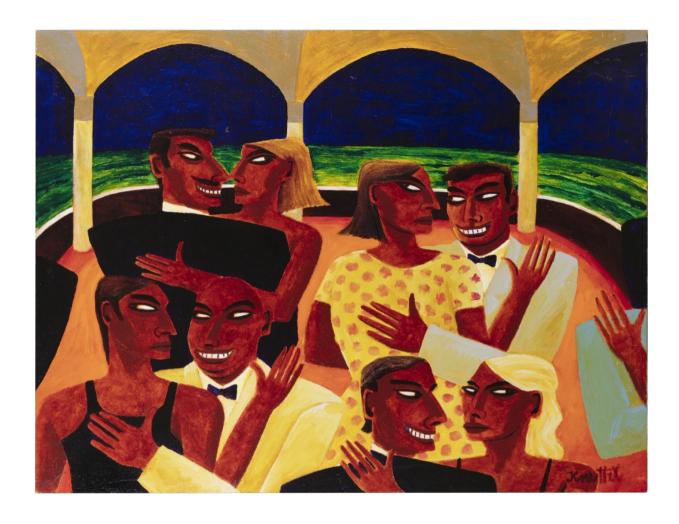
(B.1954)

Captain and Four Sailors in a Rowboat

Oil on canvas, 122 x 92cm ($48 \times 361/4$ ") Signed

Provenance: With the Apollo Gallery, Dublin, stamp verso Unframed

€ 3,000 - 5,000



115 GRAHAM KNUTTEL (B.1954)

Couples Dancing

Oil on canvas, 92 x 122cm (36% x 48") Signed

Provenance: With the Apollo Gallery, Dublin, stamp verso Unframed

€ 3,000 - 5,000



116 GRAHAM KNUTTEL

(B.1954)

Two Figures with Bottle and Melon

Acrylic on canvas, 91 x 91.6cm (35% x 36") Signed Unframed

€ 2,000 - 3,000



117 GRAHAM KNUTTEL

(B.1954)

Woman with Cats

Acrylic on canvas, 122 x 91.5cm (48 x 36") Signed Unframed

€ 3,000 - 5,000









118

JACK BUTLER YEATS RHA (1871-1957) AND PAMELA COLEMAN SMITH (1878-1951)

BROADSHEETS

A set of four - April, May, June and September 1902

45 x 35cm (17¾ x 13¾"). (4)

Provenance: With Cynthia O'Connor Gallery, Dublin 1987.

€ 600 - 1,000



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The Auctioneer carries on business on the following terms and conditions and on such other terms or conditions as may be expressly agreed with the Auctioneer or set out in any relevant Catalogue. Conditions 17-22 relate mainly to buyers and conditions 24-40 relate mainly to sellers. Words and phrases with special meanings are defined in condition 1. Buyers and sellers are requested to read carefully the Cataloguing Practice and Catalogue Explanations contained in conditions 2 and 8

DEFINITIONS AND GENERAL CONDITIONS

Definitions

1. In these conditions the following words and expressions shall have the following meanings:

'Auctioneer' - James Adam and Sons trading as Adam's

'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 22 and 26.

'Catalogue' – Any advertisement, brochure, estimate, price list or other publication.

'Forgery' – A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.

'Hammer Price' – The price at which a Lot is knocked down by the Auctioneer to the buyer.

'Lot' – Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.

'Proceeds of Sale' – The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 26 the seller's contribution towards insurance under condition 28, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.

Registration Form or Register' – The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.

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Total Amount Due' – The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 22, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

2.Terms regarding cataloguing practice used in catalogues have specific meanings, and attention is drawn to these explanations in each published catalogue.

GENERAL CONDITIONS

Auctioneer Acting as Agent

3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer. The Auctioneer reserves the right to bid on behalf of the seller.

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4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

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5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

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6. The Auctioneers shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

Indemnities

7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

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8. Representations or statements made by the Auctioneer in any Catalogue as to attribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgement and opinion as to such matters.

Governing Law

9. These conditions shall be governed by and construed in accordance with Irish Law.

Notices

10. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Agreement Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of

delivery and if delivered by post three (3) business days after posting.

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11. The Auctioneer affirms that no conflict of interest exists that prevents him/her providing the property service for the Client.

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12. The Auctioneer will keep a record of the services provided on foot of any Agreement for 6 years. All financial records must be kept for 7 years.

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13. The Auctioneer's "Client Account" is held at: Bank of Ireland 39 St. Stephen's Green Dublin 2

Client Monies

14. Any interest credited to the Client Account in respect of monies held by the Auctioneer will be dispersed in accordance with the Property Services (Regulation) Act 2011 (Client Moneys) Regulations 2012.

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15. Any complaint which the Client may have arising under this Agreement may be dealt with by Eamon O'Connor - email: e.oconnor@adams.ie - tel: +353 1 6760261. A response will issue within 10 working days of receipt of the complaint.

Where the Client is dissatisfied with the response to the complaint received from the Auctioneer, the Client may make a complaint to: Property Services Regulatory Authority, Abbey Buildings, Abbey Road, Navan, Co Meath, C15 K7PY.

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16. The Auctioneer is obliged under sections 42 and 43 of the Criminal Justice (Money Laundering and Terrorist Financing) Act 2010 to report to An Garda Síochána and the Revenue Commissioners suspicious transactions and transactions involving places designated under section 32 of that Act. The maximum cash accepted per transaction is €8,000. For any cash payments in excess of €500, a PSRA cash origin form will have to completed.

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17. If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies without further notice to the buyer:

(a) To issue court proceedings for damages for breach of contract.

(b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or any other auction.

(c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after the deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.

(d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.

(e) To charge interest on the Total Amount Due at the rate of 2% over and above the base interest rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which the payment is due hereunder to the date of actual payment.

(f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.

(g) To apply sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.

(h) To exercise a lien on any property of the buyer in the possession of the Auctioneer for whatever reason.

Liability of Auctioneer and Seller

18. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgement, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded.

Forgeries

19. Any amount paid by a buyer in respect of a Lot which, if it is proved within 3 years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded by the seller subject to the provisions hereof, provided that:

(a) The Lot has been returned by the buyer to the Auctioneer within 3 years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased:

(b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free form any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights here under if:

(i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of the scholars or experts or fairly indicated that there was a conflict of such opinion; (ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unresonably expensive or impratical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery. The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

Photographs

20. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

New VAT Regulations

21. All lots are sold within the Auctioneer's VAT margin scheme. Revenue Regulations require that the buyer's premium must be invoiced at a rate which is inclusive of VAT. This VAT is not recoverable by any VAT registered buyer.

Buyer's Premium

22. The Auctioneer may also charge a fee to the purchaser "the buyer's premium". The buyer's premium is a commission paid by the buyer to the Agent in addition to the sale price. The standard buyer's premium shall be 25% inclusive of VAT, and may be subject to change.

Internet Bidding

23. These terms and conditions apply to all internet bidding at sales conducted by, or in conjunction with, Adam's, covering both live auctions and online-only timed auctions. Internet bidding conditions are in conjunction to those which are covered in our General Terms and Conditions of Business.

Registration

Before you can bid via Internet Bidding, you must register to bid online by signing up for a 'My Adam's' account. Bidders must be registered at least 24 hours prior to the start of any Sale or you may not be able to bid online in that Sale. You will be liable for any and all bids made via your account.

Internet Bidding Process

Each bid made online shall be final and binding as soon as you click the Bid button. The bidder holds sole responsibility for any bid submitted, including those made in error, and will be held liable for the full payment and collection of the lot if named the winning bidder.

In the event of a tie between a bid placed by you online and any other identical bid(s) (including bids made in person at the Sale, telephone bids, absentee bids, and other internet bids), it will be at the auctioneer's discretion as to which bid shall be accepted.

Adam's reserves the right to reject a registration to bid online, withdraw its permission for you to use Internet Bidding, or terminate an Internet Bidding account, for any reason at any time prior to, during or after a Sale without prior notice.

If you choose to use the Internet Bidding service, you do so entirely at your own risk. Adam's does not take responsibility for any issues regarding internet bidding functionality or delays which may occur due to software or hardware complications.

CONDITIONS 24-40 (INCLUSIVE) PREDOMINANTLY CONCERN THE SELLER

Auctioneer's Discretion

24. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer.

(i) To decide whether to offer any Lot for sale or not.

(ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted.

(iii) To determine the description of any Lot in a Catalogue.

(iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.

(v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

25. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

Commission

26. The Seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on all other sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. The seller authorises the Auctioneer to deduct from the Hammer Price, paid by the buyer, the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 22.

Minimum Charges: Each individual lot is subject to a minimum fee of €25.00 plus VAT.

Reserves

27. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Agreement Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lot under €500 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knockdown' bid (Buying In Fee). This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €25 per lot. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve. Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve. In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 36 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modifications, apply to such sale.

Reserve Instructions

Fixed - sell at a pre-determined value, no higher than the low estimate Discretion - sell up to 10% below the low estimate Wide Discretion - sell up to 30% below the low estimate No Reserve - sell to the highest bidder Sell - sell to the highest bidder at any amount irrespective of the Lot value

Loss Warranty

28. Unless otherwise instructed by the seller, all Lots deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for the median estimate, as determined solely at the Auctioneer's discretion. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until

such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of 7 days from the date on which the Auctioneer has notified the seller to collect the Lots.

Professional Indemnity Insurance

29. The Auctioneer holds PI Insurance with:

Insurer's Name: Hiscox Insurance PLC

Address: The Hiscox Building, Peasholme Green, York, YO1 7PR, UK.

Duration of Agreement

30. Duration of this agreement shall commence from the the date of consignment, as recorded on the sale agreement/receipt, and shall continue in force until the property is either sold or collected (The Contract Period). If terminated before the end of the contract period, 30 days notice shall be given.

Termination of Agreement

31. The Agreement can be terminated at the complete discretion of the Auctioneer at any time, subject to the 30 days notice, as outlined in condition 30. A vendor is able to end an agreement at any point up to the sale of the Lot but will be held subject to charges for withdrawn Lots, as outlined in Article 35.

Recision of Sale

32. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot is a Forgery and the requirements of condition 19 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

Payment of Proceeds of Sale

33. It is a condition of sale that payment to the seller cannot be made unless the buyer has paid, and their funds cleared through our bank. The Auctioneer shall remit the Proceeds of Sale to the seller not later than 30 days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within 7 working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than 30 days after the date of the auction unless otherwise agreed by the seller. If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer. If the buyer fails to pay the Auctioneer the Total Amount Due within 14 days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within 7 days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as the Auctioneers shall in its absolute discretion think fit, to take such steps are necessary to collect monies due by the buyer.

Payment of Proceeds to Overseas Sellers

34. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Euros unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Euros) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that the currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

Charges for Withdrawn Lots

35. Once catalogued, Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest

estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

Unsold Lots

36. Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in

the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of 30 days of such notification from the Auctioneer. Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

Photographs and Illustrations/Marketing Charges

37. The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

Catalogue illustrations are included at the discretion of the Auctioneer. Marketing charges will be calculated as a scaled fee, working off the hammer price as per the table below. All prices are subject to VAT at the standard rate.

Outlay Charges

38. Where additional costs from third parties have acrued from the handling and selling of a Lot, the seller authorises the Auctioneer to deduct these charges from the Total Amount Due. These charges include, but are not limited to, charges concerning carriage, restoration, framing and repair and are set by the third party. Where the Lot is not sold, these charges will be billed directly to the client.

VAT

39. It is presumed, unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

Artist's Resale Rights (Droit de Suite)

40. Government Regulations (S.1. 312/2006)

Under this legislation a royalty (droit de suite) is payable to living or deceased (up to 70 years from date of death) artists of E.U. Nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

From €3,000 to €50,000 4%
From €50,000.01 to €200,000 3%
From €200,000.01 to €350,000 1%
From €350,000.01 to €500,000 0.5%
Exceeding €500,000 0.25%

The total amount of royalty payable on any individual sale shall not exceed €12.500.

The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006)) of this

royalty on completion of the sale. The artist may request from the Auctioneer any information

necessary to secure payment.

Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due

from the proceeds of sale and will hold in trust for the artist or their representative the said sum.

VAT SYMBOLS, EXPLANATIONS AND REFUNDS

Introduction

This guide outlines the Value Added Tax (VAT) treatment of lot(s) sold at auction through Adam's. It covers the most common types of transactions, although other situations may arise. As every buyer's situation is different, we cannot offer specific tax advice. In all cases the relevant tax legislation takes precedence. You are advised to, and are responsible for, obtaining independent tax advice where necessary.

Depending on the status of the lot, and your status as a buyer, VAT may be charged on the hammer price, the buyer's premium or both. Any such taxes will be identified at lot level, therefore it is important to familiarize yourself with the key symbols below.

Most lot(s) are sold in accordance with the Irish Auctioneer's Margin Scheme and accordingly VAT will not normally be charged on the hammer price. Adam's must bear VAT on the Buyer's Premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums i.e., the invoiced buyer's premium of 25% will therefore include the VAT. Said lots are identified with no symbol denoted beside the lot number.

A limited range of goods, including most books, are subject to a 0% rate of VAT and therefore no amount in lieu of VAT will be added to the Buyer's Premium.

Where Lots have been imported from outside the European Union, and are under a Temporary Admission Authorisation, they will be denoted by the symbol * shown beside the lot number in the catalogue. They may be subject to additional charges on the hammer price which should be the relevant prevailing rate in the jurisdiction of import on the date of importation.

No symbol	This is an Irish Auctioneers Margin Scheme lot. 23% Irish VAT will be charged on the 'buyers' premium' only and invoiced on an inclusive basis. Total payable 25%
*	Lot imported under Temporary Admission. 13.5% Irish import VAT will be charged on the 'hammer' price and 23% Irish VAT will be charged on the 'buyer's premium' and invoiced on an inclusive basis under Irish Auctioneer's Margin Scheme rules. Total payable 38.5% (See below for more information)
0	VAT Zero-rated items (Ireland only) Total payable 20.325%

General

Exporting Lots from the European Union

Where a Lot is exported from the European Union in accordance with the conditions detailed below the VAT may be cancelled or refunded by Adam's as follows:

- 1. Lots sold under the Auctioneers Margin Scheme the amount charged in lieu of VAT on the buyer's premium.
- 2. Lots under the Temporary Admission Authorisation the amount charged in lieu of VAT on the buyer's premium PLUS the prevailing Irish import VAT.

Original correct export document is required from the Irish Revenue Commissioners showing that the lot has been exported from the European Union.

A. Cancellation of VAT charges

Where a buyer instructs an Adam's authorised carrier to facilitate the transportation of the lot then a zero-rated invoice can be issued. The proof of export in the form of an export declaration to the Irish Revenue Commissioners will be facilitated by Adam's customs agent.

B. Refund of VAT Charges

Where a buyer makes their own arrangements for transportation of the lot(s), the buyer must pay for the lot(s) in full including all elements of the Irish VAT.

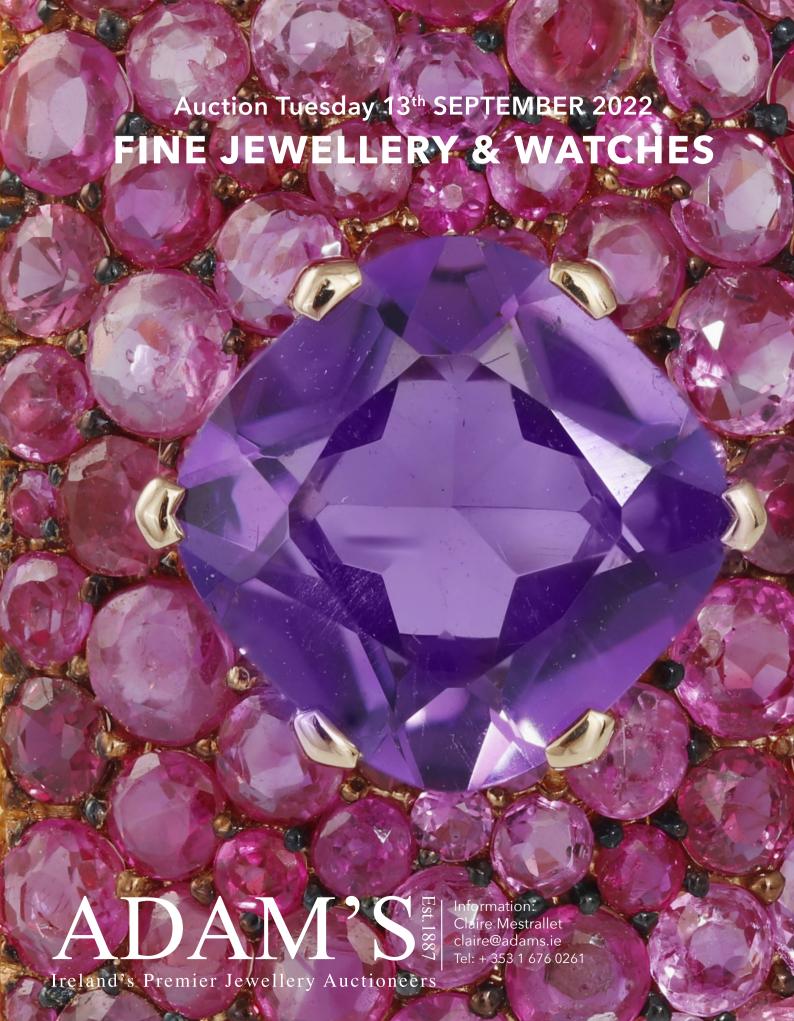
ONLY upon receipt of satisfactory proof of export (i.e. a copy of the export declaration to the Irish Revenue Commissioners showing that the lot has been exported from the European Union) will Adams then refund to the Buyer the amount of VAT initially paid.

- 1. VAT TO BE REFUNDED MUST BE €50 OR MORE PER SHIPMENT
- 2. A PROCESSING FEE OF €20 (PLUS ANY APPLICABLE VAT) WILL APPLY.

Adam's, upon request and for an administrative fee, may apply for a license to export your lot(s) outside of the EU.

Miscellaneous

- 1. Buyers from outside the European Union should note that upon importing lots to their final destination outside the European Union, local import VAT, import duties, sales taxes and/or use taxes may be payable. Please consult your local tax advisor.
- 2. If you purchase a lot which is under a Temporary Admission Authorisation (indicated by a * symbol and intend to export it from the European Union for repair, restoration or alteration, please contact Adams before collection. Failure to do so may result in the import VAT becoming payable immediately and Adam's being unable to refund the VAT charged on deposit.
- 3. If you collect the Lot from Adams in Ireland with a view to "hand-carrying" it back to its final destination, you must pay the Irish VAT in full. Adams cannot cancel or refund the Irish tax in these circumstances.



AUCTION WEDNESDAY 21 SEPTEMBER 2022

IMPORTANT IRISH ART

Now Consigning



Roderic O'Conor (1860 - 1940) Le Marin Barbu Oil on canvas 55 x 46cm

There's never been a better time to sell Important Irish Art with auctions continuing to break price records. With the deadline for our auction of Important Irish Art on September 21st approaching, we can advise on values, organise collection and sell your art. As Ireland's largest Auction House we have the expertise, scale, support and structure to ensure the successful sale of your artworks.

For further information contact:

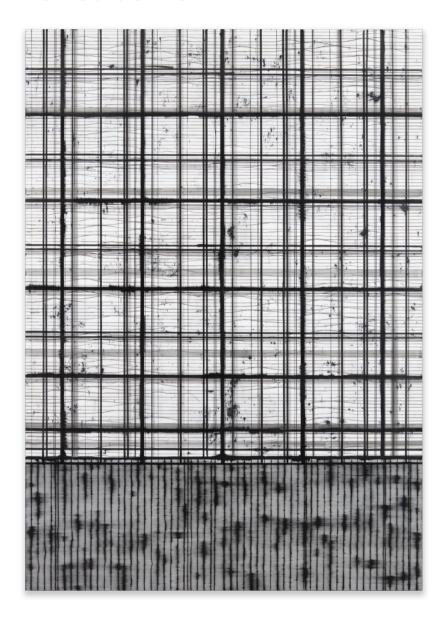
James O'Halloran at j.ohalloran@adams.ie or

Nicholas Gore-Grimes at nicholas@adams.ie

AUCTION TUESDAY 8 NOVEMBER 2022

MID-CENTURY MODERN

Now Consigning



Mark Francis Linear Axis Oil and acrylic on canvas, 213 x 152cm Signed, inscribed and dated 2009 verso

Price realised: €38,750 (inc. premium)

For further information contact:

Nicholas Gore-Grimes at nicholas@adams.ie



TAXIDERMY - TWO ANTHROPOMORPHIC 'BOXING SQUIRRELS' BY ALFRED SHEALS OF BELFAST, each engaged in a boxing match within boxing rings, each scene contained within display boxes, bearing inscription 'Mounted by Alf. Sheals, Naturalists, Belfast' verso. 38 x 19 x 43cm high

Sold for €8,000.00

Enquiries:
Amy McNamara
amymcnamara@adams.ie
Tel: + 353 1 676 0261
www.adams.ie

POBLACHT NA H EIREANN.

THE PROVISIONAL GOVERNMENT

IRISH REPUBLIC

TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exided children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not exinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthyof the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA,
P. H. PEARSE,
JAMES CONNOLLY.

THOMAS MacDONAGH, EAMONN CEANNT, JOSEPH PLUNKETT.



ADAM'S State 1887